

## Consumers Say, 'Charge It!' Despite Major Tax Overhaul

*This story prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.*

**NEW YORK** Most home entertainment software dealers say next year's revisions in income tax deductions will not reduce charge card sales.

A Billboard survey reveals that credit card use has dropped in isolated stores, but those declines can

be attributed to tight money as well as the increasing gap between credit card interest rates and the interest on other types of loans.

The new federal tax package will reduce deductions on personal credit interest—including charge cards, personal loans, and time payments—over the next five years. Currently, such interest is fully deductible; it will be 65% deductible in 1987, 40% in 1988, 20% in 1989, 10% in 1990, and nondeductible by 1991.

Despite these changes, record chains and video retailers do not anticipate the consumers' loss of such deductions will affect their charge card business. In fact, many have seen their percentage of charge sales climb.

"It's gone up, and it's surprising" (Continued on page 63)

## Teldec Bows DMM For CDs Process Cuts Mastering Costs

BY STEVEN DUPLER

**NEW YORK** A radically new compact disk mastering process, said to cut costs significantly, is being introduced Thursday (13) by Germany's Teldec Schallplatten GmbH. at the Audio Engineering Society (AES) convention in Los Angeles.

Teldec is already using the new system—which eliminates the need for a clean room—to master some of its own CD product. The firm is using the AES unveiling to seek U.S. mastering-house and CD-plant customers for the system.

The process—which uses a technology similar to the direct metal mastering (DMM) technology developed by Teldec for black vinyl records—will be ready for importation

to the U.S. by late spring of 1987, says Russ Hamm, president of Gotham Audio, Teldec's U.S. representative. German manufacturer Neumann has begun production on the special cutting lathes used by the system, he says.

The only currently available CD

mastering equipment is the Sony/Philips laser optical package, priced at about \$2.5 million. The expense of the equipment and the trained personnel needed to operate it as well as the high cost of building and maintaining a clean room are said to be

(Continued on page 101)

## Tournier: Rights Groups Endangered Source Licensing Under Fire

BY MIKE HENNESSEY

**PARIS** Television and radio broadcasters in the U.S. are intent on liquidating the performance rights groups ASCAP and BMI to clear

the way for use of copyright music on their own terms.

This is the claim of Jean-Loup Tournier, the eminent French copyright lawyer who has been general manager of the French performing rights society SACEM for 25 years.

In a hard-hitting attack on the attempts in the U.S. Congress to abolish the blanket license, Tournier describes the projected legislation as "murderous," saying, "If this legislation is approved, it will not be possible for ASCAP and BMI to function in the U.S., because the blanket-license system is absolutely indispensable for the good administration of musical copyright."

Tournier argues that music users in the U.S. are much more hostile to collecting societies than are users in Europe. "It is true that music users in France are always ready to fight SACEM over matters of tariffs—but they don't want to destroy us," (Continued on page 101)

**NEW YORK** Community orientation and an on-the-streets posture led to strong books for several of the country's urban radio programmers.

In the summer 1986 Arbitron ratings, 15 urban outlets pulled top five rankings in the largest 24 markets. Four stations—KKDA (Dallas); WKYS Washington, D.C.; KMJQ Houston; and WVEE Atlanta—landed in the No. 1 spot in their respective markets. In addition, WGGC Chicago, KSOL San Francisco, and WJLB Detroit were the leading contemporary music stations in their areas.

As urban shares grow across the country, the format continues to prove its broad demographic reach, both in age group and ethnic composition of its listeners.

"We have definitely increased our" (Continued on page 101)



The All Star Soundtrack album from the film that's got everybody talking. **THE COLOR OF MONEY** (MCA-6189) features Don Henley's "Who Owns This Place?" Eric Clapton's "It's In The Way You Use It," the classic "Wreckless Oh London" by Warren Zevon, and new music by Robert Palmer, Mark Knopfler, Willie Dixon and B.B. King.



A PERFECT BOUQUET FROM ROSE ROYCE! Fresh Cut (R057) continues the group's tradition of patented vocal harmonizing and tasteful arrangements. Altar more than a dozen gold and platinum awards, Rose Royce, proves they're just as fresh as ever. Features the single, "Doesn't Have To Be This Way" (7-99488). Produced by superstars Nick Martinelli, Arthur Baker, and Donald Robinson. On OMNI Records and Cassettes.



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# STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

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## HEY LOOK ME OVER—I'M NEW!

You are examining Billboard's new, easy-to-use table of contents. We start with capsule reviews of some important stories. Next is an alphabetized listing of key features, followed by a listing of sections, also done alphabetically. And finally, you'll find alphabetized listings of our charts.

**Varied Agenda At NARM Wholesalers Confab**  
There was more to talk about than the weather when one-stops and independent distributors gathered poolside at NARM's annual wholesalers meet, held this year Oct. 28-Nov. 1. Attendees focused on the importance of black vinyl product, lower CD prices, and the growing need for bar-coding. Linde Moleksi reports.

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## LABELS UP SERVICE OF PROMO-ONLY CDS

CD promos often get more attention than vinyl ones, say label representatives, who are increasingly relying on the configuration when servicing radio. Talent Editor Steve Gett examines the trend.

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## Billboard Previews AES Meet

Our expanded coverage includes a photo page of new products to look for at the 81st AES show, to be held Wednesday-Sunday (12-16) in Los Angeles. Also offered are an in-depth interview with newly named Fairlight Instruments Inc. CEO Paul Broucek and previews of new studio gear.

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# Richie Sets Multipatinum Record Boston Has RIAA Top Debut Album

BY PAUL GREIN

LOS ANGELES Lionel Richie's "Dancing On The Ceiling" was certified gold, platinum, double platinum, and triple platinum simultaneously on Oct. 16. It is the first album to reach all four sales levels simultaneously since the Recording Industry Assn. of America (RIAA) introduced multipatinum awards two years ago.

Also in October, Boston's self-titled 1976 debut album was certified for U.S. sales of 9 million copies, the highest tally ever for a debut album. Whitney Houston's first album is the runner-up, with domestic sales of 7 million units. The RIAA also certified Boston's second Epic album, "Don't Look Back" for U.S. sales of 4 million units.

The RIAA certified 12 platinum albums in October, bringing the year-to-date platinum total to 60, a substantial increase over the 54 certified by this point in 1985.

The RIAA also certified 15 gold albums, bringing the year-to-date tally to 109—one shy of the 110 recorded by this point in 1985.

These figures exclude the RIAA's first platinum awards for product released prior to 1976. (See separate story, this page.)

Richie's album is the follow-up to Grammy-winning "Can't Slow Down," which was certified for U.S. sales of 10 million copies. Richie's 1982 debut album was certified at 4 million copies, giving him a three-album sales total in excess of 17 million units.

By hitting gold, platinum, double platinum, and triple platinum simultaneously, Richie's album surpasses eight other out-of-the-box hits of the past two years, which were initially certified at double platinum. They are Madonna's "Like A Virgin," USA for Africa's "We Are The World," Prince & The New Power Generation's "Around The World In A Day," the "Miami Vice" soundtrack, Barbra Streisand's "The Broadway Album," ZZ Top's "Afterburner," Van Halen's "5150," and Madonna's "True Blue."

Two other albums were certified

gold and platinum simultaneously in October: Bon Jovi's "Slippery When Wet" and Billy Joel's "The Bridge." It is Joel's 11th consecutive gold album, his eighth in a row to go platinum. All of Joel's platinum titles were produced by Phil Ramone.

Three of October's platinum award winners were catalog titles that had been in release for several years. The "Evita" cast album was released on MCA in August 1980, Iron Maiden's "The Number Of The Beast" was issued on Capitol in April 1982; Dolly Parton's "Greatest Hits" was released on RCA in October 1982.

"Evita," written by Andrew Lloyd Webber & Tim Rice, is only the second original cast album to be certified platinum, following 1977's

"Annie." The cast album to Lloyd Webber & Rice's 1971 smash, "Jesus Christ Superstar," was released before the inception of platinum awards.

Four of October's gold albums were Warner Bros. catalog titles submitted to the RIAA auditors along with the label's platinum and multipatinum contenders. "The Best Of Bill Cook" was released in September 1985; Richard Pryor's "That Nigger's Crazy" was released in June 1974. Also, Emmylou Harris' "Pieces Of The Sky" was released in March 1975, and Yaz's "Staircase At Eric's," in October 1982.

Van Halen's "5150," which topped the 3-million unit mark in October (Continued on page 100)

## Warners Earns 47 Platinum Certs For Pre-'76 Releases

LOS ANGELES Forty-seven catalog albums on Warner Bros. were certified platinum in October, and 12 were certified multipatinum—as Warner Bros. became the first label to submit pre-1976 releases to recording industry Assn. of America (RIAA) auditors for certification before the gold level.

Previously, only records released after January 1976 were eligible for platinum or multipatinum certification.

Black Sabbath leads Warner Bros.' platinum parade with five albums. Next in line are Billy Cobbs and Jimi Hendrix, with four each, and Alice Cooper, the Doobie Brothers, and Neil Young, with three each.

Hendrix and Young are the label's top multipatinum acts, with two multipatinum albums each. The top multipatinum titles are "Fleetwood Mac" and "History/America's Greatest Hits," certified for sales of 5 million and 4 million units, respectively. Both albums were released in late 1975, shortly before the introduction of platinum

awards. The Fleetwood Mac album was followed by "Rumours," which was certified for U.S. sales of 12 million units—a total topped by only one album: Michael Jackson's "Thriller."

The fourth of the newly certified platinum albums were released in the '60s. The oldest titles are "Peter, Paul & Mary," released in April 1962, and "Bill Cosby Is A Very Funny Fellow, Right!" released in June 1961.

Here's the complete list of pre-1976 certifications. All were released on the Warner Bros. label unless otherwise noted.

**Multipatinum Albums**  
"Fleetwood Mac," Reprise, 1975, 5 million.  
America, "History," 1975, 4 million.  
Black Sabbath, "Paranoid," 1971, 3 million.  
James Taylor, "Sweet Baby James," 1970, 3 million.  
Neil Young, "Harvest," Reprise, 1972, 3 million.  
Deep Purple, "Machine Head," (Continued on page 95)

## More Highlights For Video Music Confab Van Haen Debut Set For Billboard Show

LOS ANGELES The debut screening of Van Halen's "Live Without A Net," a longform concert program filmed in New Haven, Conn., will be a feature event at Billboard's 85th Annual Video Music Conference, scheduled for Nov. 20-22 at the Sheraton-Premiere Hotel here.

The concert, produced by Simon Fields of Lightlight Productions and directed by Daniel Kleinman, will be released to the home market by Warner Reprise Video in time for the holiday selling season. The premiere will take place immediately after the closing awards ceremony on Nov. 22, which caps off the two-day event.

The Van Halen screening joins a two-day premiere of "KISS Exposed," an original music/concert/documentary from PolyGram Music Video.

Many panelists have been confirmed for the conference; the final panels will be announced shortly.

Film director/producer Taylor Hackford will keynote the event on Nov. 20, addressing the growing relationship among the cinema, video, and music arts.

Among the key seminars and their participants are the following:  
• "The State Of The Industry: An Overview," with Capitol Records president Don Zimmermann; Ken Ehrlich, Ken Ehrlich Productions; Ken Kragen, Kragen & Co.; Paul Coleham, director of special programs, Fox Broadcasting Co.; Lee Masters, senior vice president and general manager, MTV Music Television and VH-1/Video Hits Inc.; Robert Blattner, president of RCA/Columbia Pictures Home Vid-

eo.  
• "Advertising/Promotion/Corporate Sponsorship: It Pays Off," with Michael DuKane, president, Sight & Sound Marketing; Court Shannon, KPMG; James Hone, director of vice president; Foster Hurley, vice president and associate creative director, Bozell Jacques Kenyon & Eckhardt; Bruce Kirkland, president, Second Vision; Chip Rudin, president, Screen Link, Inc.; Michael Shapiro, chairman, M.R.S. Enterprises; and Kevin Wall, president and CEO of Radio Vision International.  
• "Where Is The Audience? A Programming/Marketing Analysis," with Seth Willensen, vice president of acquisitions, developments and special projects, Paramount Video Group.  
(Continued on page 101)

## PolyGram Bows Publishing Unit

BY IRV LIGHTMAN

NEW YORK PolyGram Inc., having recently acquired Dick James Music in an attempt to re-establish itself as a global music publishing force, has set up a formal structure in publishing.

The worldwide unit, known as PolyGram Publishing, is under way in five territories, with expectations of debuts in other markets in the near future. The established markets are the U.S., Canada, the U.K., France, and Germany.

In the U.S., the division's staff reports to Dick Asher, president and CEO of PolyGram Records Inc., and is supervised by Ted Green, senior vice president of business affairs for PolyGram. Asher is known to have been a strong advocate of in-house music publishing since his arrival at the label late last year.

The U.S. division includes PolyGram Music (ASAP), PolyGram Songs (BMI), and the DJM catalog. The latter contains about 12,000 copyrights, including songs by Elton John, the early Beatles, Gerry & the Pacemakers, and the Hollies.

More recent writer additions to PolyGram Music have been drawn from the PolyGram label's own associations, including Ron Jovi, Cameo, Gwen Guthrie, Larry Blackmon, Cashflow, Kurtis Blow, Jeff Paris, and Cyndi LaVigne.

Internationally, PolyGram Publishing is supervised by David Hockman. Supervising specific markets are Lucien Grange, the U.K.; Thierry Kraupa, France; and Michael Kramer, under the auspices of Antenna Music, Germany.

PolyGram sold Chappell Music several years ago to a group of investors headed by Freddy Bien-

stock for a reported \$109 million, a record price for a music publishing firm at the time. (A new record of about \$125 million was set when the sale of CBS Songs to Charles Koppelman, Marty Bandier, and Steve Svidfinitsky.)

The acquisition of U.K.'s Dick James Music reportedly cost PolyGram \$15 million.

## Executive Turntable

**RECORD COMPANIES.** WEA International in New York promotes Jennifer S. Cohen to vice president of product development and Tracy Nicholas Bledsoe to vice president of press and public relations. Both were directors of their respective areas.

Judy Libow is elevated to vice president of national promotion for Atlantic Records in New York. She was vice president of national album promotion. Atlantic also appoints **Domenico Leomporra** as publicist and **Yves Beauvais** as staff writer/photographer. Leomporra was an account executive with JLM Public Relations. Beauvais was production coordinator in the label's international department.

**Irwin Katz** is appointed vice president of ad/r for CBS Masterworks in New York. He was director of marketing/merchandising for RCA Red



COHEN BLEDSOE LIBOW KATZ

**Seal.** EMI America in Los Angeles names **Tom Smith** vice president of promotion. He was national CHR director for the label.

**Eddie Gilreath** is appointed head of Geffen Records' sales department in Los Angeles. He was vice president of sales at Elektra Records.

**Chrysalis Records** in New York names **Adam Ritholtz** senior director of business affairs. He was records coordinator for CBS Inc. Also, **Derek Graham** and **Tom Silver** are appointed East and West Coast account representatives, respectively. Graham was field merchandiser for RCA, A&M, and Arista distribution. Silver was a sales, marketing, and merchandising specialist at PolyGram Records.

**A&M Records, Europe**, names **Deborah Cohen** to the newly created post of artist development, France. She was promotion coordinator for the label's Paris office.

**Richard Sweet** becomes manager of East Coast ad/r for Arista Records in New York. He was with Rockpool.



GILREATH RITHOLTZ COHEN BRUNNING

**Randal Kennedy** is promoted to national sales manager for MCA Jazz and Zebra Records in Universal City, Calif. He was Zebra's West Coast sales manager.

**Suite Beat Music Group/Sounds Good Music Co.** in Hawthorne, Calif., names **Wendy Gold** production manager for Suite Beat and Steve Brownlee account executive for Sounds Good. Gold was new release coordinator for PolyGram. Brownlee was sales manager for Greenworld Distribution.

**HOME VIDEO.** Video Arts International appoints **Steven L. Ringel** manager of content relations in New York. He was with Tapper Productions.

**PUBLISHING.** John Brunning is promoted to vice president/general counsel for Chappell & Co. Inc., parent company of Chappell and Intersong Music Group. He was vice president of legal and business affairs, based in London.

**Richard J. Mack** is named BMI vice president of systems and data processing in New York. He was with the Equitable Life Assurance Society.

**The Sparrow Corp.** in Chatsworth, Calif., appoints **George Baldwin** director of print music marketing. He was previously associate minister of music at the First Baptist Church in Van Nuys, Calif.

**PRO AUDIO/VIDEO.** Brad Lewis becomes executive producer of special effects (Continued on page 35)



**Just Rewards.** Peter Gabriel was the big winner at the CMJ New Music Awards, walking away with four trophies during the Nov. 1 ceremony, held at New York's Apollo Theatre. Other award winners included the Rippacippers, Kate Bush, the Cult, Big Audio Dynamite, George Clinton, Run-DMC, Suzanne Vega, Dwight Yoakam, Philip Glass, INXS, T-Bone Burnett, Metallica, and comedian Steven Wright. The event, hosted by Dana Bernhardt and Ron Reagan Jr., was videotaped for broadcast Monday (10) on the USA Network. (Photo: Chuck Pulin)

NARM Confab: Rethink Use Of Black Vinyl  
Bar Coding, Retailer CD Discounts Urged

BY LINDA MOLESKI

SCOTTSDALE, Ariz. One-stop and independent distributors meeting here called for a dramatic rethinking of the industry's position on black vinyl product, a stronger push for the use of bar coding, and retailer discounts on CDs. These initiatives were aired during the fifth National Assn. of Recording Merchandisers' (NARM) Wholesalers Conference.

Held Oct. 28-Nov. 1, the meet marked the first time the industry group brought together rackjobbers, one-stops, and independent distributors for a series of one-on-one meetings and business sessions. (For additional coverage, see pages 8, 38, 100.)

Much of the conference focused on the proliferation of CDs and their impact on LPs. Echoing the comments of many, California Records Distributors' George Houtt said, "We don't want black vinyl to disappear. There's a segment of one-on-one consumers that will buy black vinyl for years to come."

Houtt predicted that future LP buyers would be served by labels licensing material for LP production only. "Independents would make a profit selling 30,000 copies, whereas a major would not do that."

Stressing the importance of the 7-inch format during a one-stop meet, Russ Bach, executive vice president of WEA, said, "Singles are needed to measure popularity. They're a catalyst in launching careers."

Because of high returns, however, Bach noted that sales on 7-inch

singles have been decreasing, while sales on the 12-inch have been rapidly increasing.

"We have to consider another format for the single," he said. Referring to a recent RIAA survey, he said that 61% of singles buyers would prefer to purchase them on cassette, suggesting that the cassette may be a viable alternative.

"Black vinyl is moving in a downward trend faster than anyone expected," said Bach. "For cassettes

to work we need whole support. We need common packaging, and we all have to move in the same direction."

Labels that have been experimenting with cassettes include Capitol-EMI and Arista, he said.

Another hot topic at the conference was standardization in the use of bar coding. It was the subject of an address to independent distributors. Houtt urged the use of bar coding, noting that "it's absolutely where

(Continued on page 100)

WCI Exec Takes Charge In '87  
BERMAN NEW RIAA CHIEF

NEW YORK Jason S. Berman, currently vice president of public affairs at Warner Communications Inc. in Washington, D.C., has been named president of the Recording Industry Assn. of America. He is expected to assume his new responsibilities in early January.

Berman's appointment ends a six-month executive search for a person with lobbying experience who would run the day-to-day operation of the trade group in the nation's capital. RIAA is expected to shift its headquarters from New York to Washington in the spring.

Stan Gortikov, current president and acting chairman, will continue his association with

RIAA as chairman in New York and is expected to remain in his position as association in a year or two. Gortikov was named president of RIAA in 1972 after a long career in the recording industry. He was named acting chairman last year to replace Bob Summer, former president of RCA Records.

Before joining WCI, Berman had served as legislative and public affairs and served as administrative and legislative assistant to former Sen. Birch Bayh of Indiana.

As RIAA's new structure and move begin to take shape, it is understood that most of the key New York staffers remain undecided about accepting offers to relocate to Washington.

BY LIGHTMAN

# THE JAZZ EVENT OF THE YEAR TAKES PLACE *ROUND MIDNIGHT*.

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# Trade Eyes Postelection Picture New Faces In Legislative Initiatives

BY BILL HOLLAND

WASHINGTON Representatives of music-related industries last week began fitting together the pieces of the new legislative puzzle following the Democratic victory in the off-year Congressional elections.

Most find the picture too fuzzy at this point to say anything but speculation, but prognostications center on new leadership in the wake of further Democratic gains in the House and the first Democratic majority in the Senate, 55-45, since 1980.

In most cases, it means new faces and starting from scratch for the lobbyists and their causes.

Focus at this point is on the chairmanships of the powerful Senate committees that deal with the inter-

ests of the music, broadcasting, and consumer electronics industries. Because of the Democratic victory, all Senate committees will have Republican chairmen stepping down.

Of greatest interest are the Judiciary, Commerce, and Finance committees and their respective subcommittees, including the Copyright Subcommittee, which falls under the Judiciary Committee.

And although Democrats kept control of the House, which means that representatives of that party will continue to chair those committees and subcommittees, it will change hands as well come January because of chairmanship juggling and vacancies, most prominently in the Telecommunications Subcommittee.

Here is a breakdown of expected changes in relevant chairmanships

on the Senate side:

• **Judiciary Committee.** Outgoing chairman, Strom Thurmond, R-SC; likely successor, Joseph Biden, D-DE. Thurmond was the sponsor of S. 1980, the source licensing bill, which was favored by local TV broadcasters and opposed by the performing rights societies and songwriters.

• **Copyright Subcommittee.** Outgoing chairman, Charles McC Mathias, R-MD; likely successor, Patrick Leahy, D-Vt. Mathias, (Continued on page 100)



Crack-A-Jam. Lining up for a jam at the climax of the Oct. 31 Crack-Down concert, from left, Mick Taylor, Clatsun, Stephen Stills, and Cindy Bellis (see review, page 29). Headlining the Madison Square Garden antirack concert were the Allman Brothers; Crosby, Stills, & Nash; and Drum-DMC. (Photo: Chuck Pulin)

## Endorsement Made At NARM Meet Racks OK 4-By-12 Package

BY GEOFF MAYFIELD

NEW YORK The 4-by-12 pre-recorded videocassette format has received a big boost by winning a unanimous endorsement from the National Assn. of Recording Merchandisers (NARM) rackjobbers advisory committee.

Don Weiss, committee chairman and president of Cleveland's Arrow Distributing Co., announced the approval at the conclusion of the group's recent meeting in Scottsdale, Ariz. (see story, page 38). NARM's one-stop committee also came out with more conditional endorsement.

The rack committee's resolution stated support for a "secure 4-by-12-inch cassette package, with full graphics," providing labels also make Norelco box units cassettes available during a "transition period." WEA and RCA/ARM/Arista, the distributors of labels that have made the biggest commitment to the new format, maintain that their inventory on cassettes that have been packaged in long box.

Labels and retailers that favor the disposable long box had worried about resistance from the rack community. But the endorsement of a cassette long box was said to be a major bone of contention for Frank Hennessey, president of rack Handelman. At another point, Handelman made a push for a 4-by-8 1/2-inch package, which it said would fit its accounts' fixtures better than the 4-by-12.

But NARM's resolution says, "We're agreeable to it, provided it's in a form that's acceptable to our customers, and only if it's available in both packages."

DeFillippo wants labels to maintain dual inventories until racked accounts have a chance to refigure for the longer package.

Arrow's Weiss says the 4-by-12 is important "if the music industry and the rackjobbing industry is supposed to flourish. If LP sales drop 10% or more, or even 20% or more, how are you going to show the

(Continued on page 100)

by Paul Grein

**BOSTON'S** "Amanda" holds at No. 1 on the Hot 100 for the second week in a row. It's the first No. 1 pop hit without a supporting video since Kenny Rogers & The Doolittle's "Islands In The Stream" in October 1983.

It's also the first time when Jan Hammer's "Miami Vice Theme" reached No. 1 a year ago, a video had not yet been serviced. But we're discounting it because a clip soon eventually made and because the "Miami Vice" television series, in essence, served as a video for the song.

Three other hits have cracked the top five so far this year without the help of videos. Carl Anderson & Gloria Loring's "Friends And Lovers" reached No. 2, Van Halen's "Why Can't This Be Love" hit No. 3, and Miami Sound Machine's "Words Get In The Way" made No. 5. (Our thanks to the L.A. Times' Patrick Goldstein for suggesting this item.)

Boston's MCA debut album, "Third Stage," holds No. 1 on the Top Pop Albums chart for the third straight week, while the group's two Epic albums, "Boston" and "Don't Look Back," re-enter at No. 4 and 189, respectively.

"Third Stage" also jumps to No. 1 on this week's Pop Compact Discs chart, while "Boston" leaps seven spots to No. 7.

**FREDDIE JACKSON'S** "Tasty Love" jumps to No. 1 on this week's Hot Black Singles chart, replacing his duet with Melba Moore, "A Little Bit More." This makes Jackson the first artist to succeed himself at No. 1 on the black chart since Dinah Washington did it in July 1960 with "A Rockin' Good Way"—a duet with Brook Benton—and "This Bitter Earth."

(To give you an idea of how long ago that was, Eisenhower was president, Connie Francis was the hottest singer on wax, and Freddie Jackson was a 9-

month-old baby in Harlem.)

In the 37-year history of Billboard's black chart, only two other artists have replaced themselves at No. 1. The Johnny Ols Group did it in April 1950 with "Double Crossing Blues," and "Mistrustin' Blues," and Pats Domino landed three No. 1 hits in a row in 1956-57 with "Blueberry Hill," "Blue Monday," and "I'm Walkin'."

"Tasty Love" jumps to No. 77 on this week's Hot 100. And Jackson's second Capitol album, "Just

## Boston hits No. 1 without the aid of a clip

Like The First Time," enters the Top Pop Albums chart at No. 78.

**FAST FACTS:** Cyndi Lauper's "True Colors" jumps to No. 4 on the Top Pop Albums chart, matching the peak position of her smash debut set, "She's So Unusual." The only difference is that "Unusual" took 24 weeks to climb to No. 4, whereas the new album did it in just seven weeks.

It's similar story with Billy Idol's new album, "Whiplash Smile," which leaps 20 notches to No. 19 in only its second week on the chart. Idol's last album, "Rebel Yell," took 28 weeks to crack the top 20.

Iron Maiden's album "Somewhere In Time" moves up to No. 13 this week, becoming the group's highest-charting album to date. Its previous high was No. 14, which it attained with 1983's "Piece of Mind."

Ben E. King's "Stand By Me" jumps eight notches to No. 23 on this week's Hot 100, matching the recent peak of the Beatles' "Twist And Shout," another classic oldie revived by its inclusion in a hit movie. It's the third time the song has hit this region of the chart in recent years. John Lennon took it

to No. 20 in 1975; Mickey Gilley took it to No. 22 in 1980.

Finally, Paul McCartney's new single, "Stranglehold," debuts at a lackluster No. 37 this week. We know what you're thinking: Surely that must be the lowest debut of McCartney's solo career. We thought so too, but to and behold, 1972's "Hi, Hi, Hi" started out even lower, at No. 10. And that song went on to hit the top 10.

**WE GET LETTERS:** Bernadette M. O'Reilly of the Southern Music Publishing Co. of San Antonio, Texas, notes that five current motion pictures are named after old song titles: "Peggy Sue Got Married," "Stand By Me," "Blue Velvet," "Soul Man," and "Jumpin' Jack Flash."

Don Beckman of Spokane has an addition to our recent list of No. 1 hits whose top 10 runs form palindromes. The first three were the Beatles' "Yesterday" (3-1-1-1-3), Grand Funk's "The Loco-Motion" (6-4-1-1-4-8), and Falco's "Rock Me Amadeus" (7-4-1-1-4-7). The new addition: Janet Jackson's "When I Think Of You," whose top 10 run was 1-3-1-3-7.

And in the we-couldn't-make-these-stuff-up-folks department, Art Calvin of Orlando Fla., notes that on the night of game seven of the World Series, Boston had won the No. 1 album and No. 1 single. Calvin adds that one and four equal five—the number of runs the Boston Red Sox scored in the game. Meanwhile, Cyndi Lauper had the week's No. 8 album, *right* being the number of runs scored by the New York Mets. And Lauper had the No. 1 single, just as the Mets wound up No. 1 in the Series. And Lauper, of course, is from New York. Calvin has only one question: "I wonder if Cyndi is a Mets fan?"

## Billboard Introduces Pan-European Charts

NEW YORK This week Billboard introduces a pair of new charts to reflect sales in the fast-developing European market.

The **Muse & Media Pan-European** charts, to be featured weekly as part of the Hits Of The World (see page 77), list the top 20 singles and albums based on sales in 17 European nations. The charts are taken from the European Hot 100, compiled by Billboard's sister company European Music Report (EMR).

The European Hot 100 is the only Pan-European chart compiled exclusively from sales figures in the key European markets. Every week, 73 different charts plus sales reports from major rackjobbers and wholesalers are analyzed in putting together the Hot 100.

In countries where one chart is

recognized as the official industry indicator, that chart alone is used. In markets where several different charts are in use, importance are available. EMR collates their numbers into a single listing.

Each chart position in an individual country is given a rating, which is weighted to take into account the country's proportion of total European sales.

The statistics for this weighting are provided on a regular basis by such industry organizations as IFPI, EPI/Gallup, and West Germany's BPW. An independent European chart committee oversees the chart calculations and decides on any changes, improvements, or updates.

The countries whose charts are

(Continued on page 100)





Their career-breaking debut album is **THE THIN RED LINE**. The first single, "Don't Forget Me (When I'm Gone)" went to #2 on Billboard's Hot 100. The video reached the top of MTV's Top 20 Countdown. They're now on one of the major tours of the fall, opening for Journey. The new smosh (and there's more) is "Someday."



## BUILDING SUCCESS FROM THE SOUND UP



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PHIL COLLINS  
THE DAMNED  
JAN HAMMER  
STEVE JONES  
GLADYS KNIGHT  
AND THE PIPS  
PATTI LA BELLE  
and BILL CHAMPLIN  
ROXY MUSIC  
ANDY TAYLOR



THE SOUNDTRACK AVAILABLE ON MCA HQ CASSETTES AND RECORDS

MCA-6192

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# Labels Increasing Service Of Promo-Only CDs

BY STEVE GETT

**NEW YORK** A number of major labels have begun to support new product by servicing radio with promotional compact disks. Leading the field is A&M, which has issued promo-only CD singles on 38 Special, OMD, and the Police. The label has also put out an eight-song sampler featuring such new artists as Double and David & David.

"The feedback we got straight away was that people paid more attention to the music," says A&M general manager Bob Reitman. "We started earlier this year on 38 Special one, servicing about 1,000 copies to major-market top 40 and AOR stations and through the trade. Then we did the sampler, 'A Year Ago We Hadn't Heard Of Them Either,' which we also sent out to adult contemporary because it featured

some AC-oriented artists."

RCA issued a limited-edition (CD of "Dreamtime," the leadoff single from Daryl Hall's "Three Hearts In The Happy Ending Machine" album. The label subsequently put out a four-cut Eurythmics live set, featuring songs from the group's "Revenge" album.

Plans call for Ariola to service radio with a CD version of Carly Simon's latest single, "Coming Around Again," by the end of November. Like RCA, Ariola will present the Simon song in a jewel box package; A&M has used the Digipak.

Of A&M's decision to continue its CD promo series with OMD's "Forever (Live & Die)" and the Police's "Don't Stand So Close To Me '86," Reitman says, "My philosophy in marketing records is that you can't change the music, you can only change the environment in which it's

perceived. The better the environment, the greater the likelihood you'll get positive response."

Here's the analogy: You can invite someone to dinner and either serve them steak or a hamburger. My sense is that the conversation will be a little nicer over the steak. So there's a chance you can manipulate the environment a bit.

Reitman adds, however, that A&M will remain selective in terms of future promo CD releases. "We don't want to institutionalize them, because when you do that, it becomes predictable and defeats the purpose of a special piece," he says.

Columbia is said to be planning a promo-only CD sampler to coincide with the upcoming CD releases of 14 Rolling Stones albums originally issued by Atlantic. A black vinyl sampler of Bruce Springsteen's live box set is reportedly planned but is un-

likely to come out on CD.

Island recently sent out a number of U.K. import CD copies of the Glaxo Goes To Hollywood single "Rage Hard." Similarly, Epic distributed British promo CDs of PM/A's debut album. Manhattan plans to provide radio with a CD of Rob Jungklas' album in December, but this will not be available commercially.

Other labels have reported doing radio with CD versions of albums before

their retail release—these include current product from R.E.M. and Glaxo Tiger—and indicate that they are considering the possibility of special CD promo items for 1987.

Programmers—especially in the album rock format—welcome the trend. Most labels have established discount CD servicing to radio, but many programmers ask to buy them or arrange trades with retail to obtain CDs on a timely basis.

## Washington Roundup

BY BILL HOLLAND

**IS THE FEDERAL** Communications Commission going to ask radio stations to respond to allegations that he has broadcast obscene or indecent language? According to an FCC spokesperson, Mass Media Bureau chief James McKinney has put the matter "on hold for a while." No reason has been given, but there are indications from insiders that McKinney may have found Stern's statements in submitted air checks to be, as one put it, "more borderline rather than over the border." Apparently, letters to Infinity Broadcasting are still being reviewed.

**MEANWHILE,** the FCC has received a reply from the chancellor of the Univ. of California at Santa Barbara on allegations that the college station, KCSB-FM, had aired a song in July with obscene or indecent language. University officials said they have no power to censor content of student broadcasters. The station manager said a new policy will be proposed to play such material later at night, when there will be less chance of children listening. FCC officials will now review the reply, characterized as disorganized and "patchwork" by insiders.

**FCC CHAIRMAN** Mark Fowler continues to draw congressional ire over his decision to re-examine the commission's policy of awarding preferences to minorities and wom-

en in comparative license renewal cases. The chairman of the House Telecommunications Subcommittee, Tim Wirth, D-Colo., along with vocal subcommittee critics, wrote to Fowler saying that the subcommittee has compiled an "exhaustive record illustrating the need to increase female and minority ownership of broadcast properties," and, further, that Congress has determined that it wants the preferences.

**BEV BROWN,** RADIO BOARD chairman of the National Assn. of Broadcasters, announced last week that NAB will backstop the voluntary standards to improve AM radio fidelity. The standards, developed by a committee of broadcasters and manufacturers and unveiled at Radio '86 in September, are open to comment until January. They would make AM sound close to the quality of FM broadcasts. NAB's small market radio committee also endorsed the standards Oct. 30 and wants the NAB to push for greater acceptance of AM stereo.

**COMRADE KASEM'S** TOP 40 countdown? Not all that far-fetched. One of the ideas to come out of the recent Reagan-Gorbachev Iceland summit was reciprocal programming—with a U.S. eye on stopping the jamming of Voice of America broadcasts by the Russians. Proposals include beaming down Russian audio and programming to radio stations here or permitting the Soviets to buy time on American stations. Gorbachev supposedly likes the idea. Swell.

The FCC has granted a variety of its rule permitting only one media property per market to the Malrite Communications Group. Malrite will now be able to run WHK/WMME in Cleveland, although it has purchased the UHF indie WOIO-TV there, which for some years has operated in the red. The commission said that licensing up the successful stations would be in the public interest because of the extra income Malrite could pump into it.



Programmers reveal why they have jumped on certain new releases.

### TOP 40

Forget about movie soundtracks—television may be a more influential vehicle for creating hits at radio. First it was the "Miami Vice" generated successes, then soap opera superstar "Friends & Lovers." Now, **WHITZ** "2-10-10" New York music director Frankie Blue, the NBC-TV show "Family Ties" has made a hit of Billy Vera & the Beaters' "At This Moment" (Rhino). The song has been used on the show for the last two months and reportedly driven millions of inquiries at NBC. According to Blue, the ballad pulled 100 phone requests after one day on 210's airwaves. (Vera, by the way, is a veteran who recorded for Atlantic in the mid-60s. The song is part of a Rhino album, "By Request: The Best Of Billy Vera & The Beaters." Also burning up the phones at 2100, says Blue, is the Bangles' "Walk Like An Egyptian" (Columbia), a No. 2 phone after three weeks of play.

### BLACK/URBAN

Coming off a market-sweeping summer box ([see story, page 1](#)), WYEE Atlanta PD Ray Boyd says he is in the midst of a race before the storm of hot holiday releases but that the pickings are a little slim at the moment. Nonetheless, Bobby Brown's "Girlfriend (MCA) is a strong-sounding add, Boyd says. "There's no question this has heavy teen appeal," the PD says of the former New Edition member's first solo outing. "To me, the melody is similar to that of 30's Mr. Jones," and I think that'll give it some oomph on the 1824 and 2434 demos." El DeBarge's "Someone" (Gordy/Motown) is "simply another good ol' cut from an artist whose general sound always sells, says Boyd. Another strong mover, he reports, is Isaac Hayes' "It's a Rap/Hey Girl" (Columbia).

### ALBUM ROCK

WDHA Dover, N.J., PD Mike Boyle says Don Dixon is breaking nicely from the producer ranks with "Praying Mantis" (Enigma). "It's a tongue-in-cheek-type thing," Boyle says, noting that the song has been available as an import for more than a year. The Beastie Boys' "Guns Fight For Your Right To Party" (Def Jam/Columbia) is "going to crop up on a lot of metal shows," Boyle predicts. At WDHA, the song is spinning in night shifts, an add motivated by the band's cult following and a strong sales pattern. "It's an up-tempo rock-anthem song," Boyle reports. Detroit newcomer Tuff Redd is "a good start with its debut, 'Every Time I Run' (RCA). This is a spirited rock'n'roll song without the synthesizers," Boyle says. Finally, Boyle recommends a rocked-up remix of Gene Loves Jezebel's "Desire" (Geffen).

### COUNTRY

KZOA Reno, Nev., PD Tony Thomas encourages colleagues not to underestimate audiences when considering Paul Simon's "Graceland," which Warner Bros. recently serviced to country. "The first time we played it, we got very positive, almost all male responses. No negatives at all," Thomas reports. "It was a good start with its debut." Newcomer Patty Loveless put forth a very strong vocal performance in "Wicked Ways" (MCA). Thomas says of the "up-tempo, country rock tune," Crystal Gayle's "Straight To The Heart" (Warner Bros.) "is a song you'll be hearing everywhere in a month or two," says Thomas. "I just saw her introduce it to a live concert audience, and it drew a tremendous reaction." Marty Stuart's "Do You Really Want My Lovin'" (Columbia) was co-written by the late Steve Goodman, whose good-natured writing ability is well represented here, Thomas says. "It's a good country song with a funky twist." Finally, Thomas says the Almost Brothers have "hit their stride" with "I Don't Love Her Anymore" (MTM).

KIM FREEMAN

## ...newsies...

**DOYLE ROSE** is promoted to VP/station operations for the six-market Emmis Broadcasting chain. Previously, Rose was an Emmis regional VP and oversaw KPWR Los Angeles and his home-base outlet, WLIO Minneapolis. Emmis' other properties are WQHT New York, KSHE St. Louis, and WENS Indianapolis.

**NATIONWIDE BROADCASTING** makes KZZP-AM-FM Phoenix, Ariz., PD Guy Zapoleon and WNCI Columbus, Ohio, PD Bill Richards directors of programming services, newly created units that will continue to oversee programming at their respective stations, but will also oversee other chain properties. For Zapoleon, those assignments include KISW Seattle; KZAO Sacramento, Calif.; KWSS San Jose, Calif.; KLAU/KMJJ Las Vegas, Nev.; and WJW Orlando, Fla. Richards will now oversee WPOC Baltimore; WGAR-AM-FM Cleveland; WKYC Cincinnati-Salem, N.C.; and KRQ Tucson, Ariz. The posts were created as a result of the departure of Dave Van Stone, who left Nationwide in October to join Western Cities' KMOO Boulder, Colo.

**KHOP-FM** Modesto/Stockton, Calif., has been bought by Fuller-Jeffrey Broadcasting for \$6 million. The adult contemporary station was sold by the Pete Pappas Co. Blackburn & Co. brokered the deal.

**WPMI/WKXZ** Martinsburg, W.Va., will be bought by the Prettymann Broadcasting Co. for \$2 million. The seller of the country and adult rock outlets is Elektra Broadcasting Corp. Prettymann also owns WICO-AM-FM Salisbury, Md., and WYUS/WAFI Milford, Del.

wanted: *Dead Or Alive!*



wanted: By over 450,000 rabid fans in the U.S. alone as *Dead Or Alive's* debut album, "Youthquake," approaches **GOLD!**

wanted: By the thousands of dance floor addicts who made last year's hit single, "You Spin Me Round (Like A Record)," the No. 1 dance record for months on end!

wanted: By U.S. radio who are playing *Dead Or Alive's* smashing new single, "Brand New Lover," to death. From their eagerly-awaited new album, "Mad, Bad And Dangerous To Know"! Which comes armed with two killer videos in regular and extended video mix versions!

wanted: By the whole !@#%& world!

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Management: Chris Morrison for C.M.G. International Ltd.

North American Management Consultant: Jerry Jaffe

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**Up Against City Hall.** Shannon has New York City Hall as a backdrop as she helps kick off the annual Harlem Week festivities with WRKS New York. Shannon performed selections from her recent Atlantic album on the steps of the building. Pictured, from left, are album producer Russell Taylor, Shannon, WRKS New York air personality Chuck Leonard, and Atlantic's Sime Doe.



**Dancin' In The Street.** Staffers from WJMK Chicago lead their Baby Boomers Band in a dancing parade through the streets of Oak Park, Ill. The band tuned in its boom boxes as WJMK played suitable baby-boomer marching music. Seated in the station's Pontiac GTO are, from left, air talents John Charleston, Dick Biondi, and Scott Wagner.



**Grand Toto.** The grand-prize winner is selected in the United Stations Programming Network/Chewals contest by members of Toto. The drawing was held at the USP studio after an interview session to discuss the band's latest release, "Fahrenheit." Shown, from left, are USP's Rich Vestuto, USP director of artist relations Jenice Ginsberg, Toto members David Paich, Steve Porcaro, and Jeff Porcaro; and USP VP/Eastern sales Dick Kelley.



**Broadcast Hitch.** WBLM Portland, Maine, station celebrity Frenchie Gagne pours the wedding toast for Mr. and Mrs. Curt Shaw following the live broadcast of the ceremony. The couple got hitched on the station's "Remarkable Wedding" segment. The entire state of Maine was invited to attend.



**Windy City Silver.** It's a sterling moment for WJJD-AM Chicago morning man Clark Webber as the station throws him a silver anniversary party. Webber has been active in Chicago radio for 25 years. Standing next to Webber is station producer Keena Leonard.



**Live From The Restaurant Booth.** WNEW-FM New York celebrates its 19th birthday with its annual live broadcast from the booth of New York's Hard Rock Cafe. Guest artists stopped by during the weeklong celebration to play guitar DJ and be interviewed. Celebrating, from left, are Journey's Neil Schon, WNEW afternoon legend Scott Muni, Journey's Steve Perry and Jonathan Cain, and pinch-hitting morning man/station PD Charlie Kendill.



# IN MEMORIUM



JANE DORNACKER

1946 ~ 1986



WNBC-AM  
NEW YORK



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## CAN YOU GET THE HITS?

More and more international hits are created in Europe. Whether it is A-Ha (Norway) or Falco (Austria); Blow Monkeys (UK) or Mai Tai (Holland); Double (Switzerland) or Jennifer Rush (Germany); Simply Red (UK) or Modern Talking (Germany); Opus (Austria) or Sandra (Germany), European acts hit the world!

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# ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports.

WEEK	WEEKS ON CHART	ARTIST (LABEL)	TITLE
*** No. 1 ***			
1	1	THE PRETENDERS	DON'T GET ME WRONG
2	2	BILLY IDOL	TO BE A LOVER
3	4	JOHN FOGERTY	CHANGE IN THE WEATHER
4	3	BRUCE HORNISBY	THE WAY IT IS
5	8	BOSTON	WE'RE READY
6	7	KBC BAND	IT'S NOT YOU, IT'S NOT ME
7	12	DON HENLEY	WHO OWNS THIS PLACE
8	14	STEVE MILLER	I WANT TO MAKE THE WORLD
9	10	GEORGIA SATELLITES	KEEP YOUR HANDS TO YOURSELF
10	11	THE POLICE	DON'T STAND SO CLOSE TO ME '86
11	9	TIL TUESDAY	WHAT ABOUT LOVE
12	5	LUKE LEWIS & THE NEWS	HIP TO BE SQUARE
13	19	BENJAMIN ORR	STAY THE NIGHT
14	17	PETER GABRIEL	THAT VOICE AGAIN
15	20	GENESIS	LAND OF CONFUSION
16	16	RIC OCEAKES	TRUE TO YOU
17	23	BOSTON	COOL THE ENGINES
18	8	STEVE WINWOOD	FREEDOM OVERSPILL
19	26	11	PUZZLE EVIDENCE
20	13	BOSTON	AMANDA
21	29	DAVID & DAVID	SWALLOWED BY THE CRACKS
22	30	THE STABILIZERS	ONE SIMPLE THING
23	25	TRIUMPH	TEARS IN THE RAIN
24	21	BON JOVI	YOU GIVE LOVE A BAD NAME
25	25	WANG CHUNG	EVERYBODY HAVE FUN TONIGHT
*** POWER TRACK ***			
26	46	ERIC CLAPTON	IT'S IN THE WAY YOU USE IT
27	33	R.E.M.	SUPERMAN
28	38	EDE MONEY	WE SHOULD BE SLEEPING
29	42	THE PRETENDERS	MY BABY
30	37	SURVIVOR	IS THIS LOVE
31	43	KANSAS	ALL I WANTED
32	15	RIC OCEAKES	EMOTION IN MOTION
33	18	TINA TURNER	BACK WHERE YOU STARTED
34	34	IGGY POP	CRY FOR LOVE
35	24	TIMBU 3	THE FUTURE'S SO BRIGHT
36	36	RATT	DANCE
37	41	BON JOVI	WANTED DEAD OR ALIVE
38	28	TALKING HEADS	WILD, WILD LIFE
*** FLASHMAKER ***			
39	NEW	LONE JUSTICE	SHELTER
40	22	BAO COMPANY	THIS LOVE
41	NEW	BILLY IDOL	DON'T NEED A GUN
42	NEW	STEVE RAY VAUGHAN	SUPERSTITITION
43	31	DAVID & DAVID	WELCOME TO THE BOOMTOWN
44	32	HUEY LEWIS & THE NEWS	JACOB'S LADDER
45	NEW	BON GELFOND	THIS IS THE WORLD CALLING
46	NEW	PAUL SIMON	GRACELAND
47	27	BILLY SQUER	LOVE IS THE HERO
48	48	HOWARD JONES	YOU KNOW I LOVE YOU
49	39	EDDIE MONEY	TAKE ME HOME TONIGHT
50	40	THE WHIFFLED	EVERYBODY YOU CRY

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

becomes PD at hit outlet WGFM. He joined the station in 1980 and moved up through the ranks as an air talent and then music director.

**THE FORMAT** and ownership change at WMKR Baltimore to AC WWMX "We Mix 106" leaves plenty of good radio folks looking for new gigs. One of those is GMI Scott Frothingham, who was at the top 40 for only four months before the change came down.

John Bodnar is back at Metro-media's "Lite" AC, WASH-FM "Easy 97," where he takes on PD duties in addition to his morning-man chores. Country outlet KYET Austin, Texas, brings Cindy Brooks on as afternoon air talent. She's direct from the midday slot at WNOE New Orleans, where she worked for six years.

**ROCKER JOHN PARR** is a strong candidate for the WNEW-FM New York morning shift. At least that's what PD Charlie Kendall would have had you believe during one of many clever covers he's orchestrated while seeking a replacement for the "Breakfast Club" feature. During a recent morning show, Kendall did a hilarious bit trying to convince Parr that his schedule wouldn't interfere with doing WNEW's A.M. shift.

Later in the week, Kendall excused himself from morning duties, saying he was "going to the mountain" for divine inspiration on whom to hire. So far, it's been the most entertaining non-work we've heard of in a long time. And, naturally, there have been lots of morning music and liners to that effect, an obvious concern of the all-rock approach of competitor WRRK "K-Back."

**THE HELICOPTER CRASH** that killed WNBC traffic reporter Jane Durracker (Billboard, Nov. 9) was reportedly caused by a mechanic's error in installing the vehicle's clutch three weeks ago. That report surfaced in a Nov. 4 New York Times report, which stated that the mechanic volunteered the clutch information during a federal investigation of the accident.

The motto updates: KITS San Francisco is now casting itself as "Live 105," and sources there say it sounds like the station is positioning itself to fill the adventurous, open aggressive void left by the KQAK's demise... Emmis WQHT changed its ID from "Hot 103.5" to "Hot 103."

**TRAVEL LOG:** We're looking forward to seeing many of us at the Young Black Programmers' Convention Friday and Saturday (14-15) at Houston's Hyatt Regency Hotel. Unfortunately, that'll keep us from attending the Loyola Radio Conference, held that same weekend in Chicago's Holiday Inn Grant Plaza. The 17-year-old confab attracts college and high-school radiophiles, with a schedule of seminars that ought to prepare them nicely for commercial radio. The keynote speaker is WBBM-TV Chicago's Bill Kurtis, while WQXQ Chicago's Robert Murphy is bringing his morning crew for a seminar.



by  
Kim  
Freeman

**WZYQ** "Z104" Frederick, Md., morning man and PD Kemosabi Joe is leaving the leading top 40 station after eight years there for the afternoon post at new hit outlet KHYI Dallas. Z104 VP/Program Howard Johnson says afternoon man Brother Bear is already tugged to fill Joe's PD shoes. "We were very excited for Kemosabi," says Johnson. "He and I have been talking about this possibility for a period of years, so we were quite prepared." Joe's departure opens a hot morning slot at Z104, and hopeful jocks should speed their kits along to Bear.

Meanwhile, at KHYI, VP/programming Mark Driscoll reports a hot new morning show is set to arrive soon. Furthermore, he corrects our erroneous report in the previous issue that Randi Rockett was appointed PD. Rockett was an air talent who dabbled in the music department to begin with, and she was subsequently let go. "She just didn't work out quite right," says Driscoll.

**ROBERT WALKER** and Bill Tanner are back together again: WPOW Miami PD Tanner has moved Walker away from his VP/programming post at WFTY "Y100" Miami. Walker will be chairing WPOW's 1-5 p.m. shift, while Don Cox moves into evenings. Tanner and Walker worked together at Y100 for several years, and sources say Tanner has been trying to get Walker over to WPOW for quite a while. Good sources say that Tanner may take on an air shift soon, possibly giving Walker some programming responsibilities.

**KTKS** "Kiss 106" Dallas adds several members to its top 40 staff. Former KEGI, Dallas promotion director Kelly Wendler resurfaces quickly in the same post at Kiss 106. Wendler is joined at the Gannett outlet by former KEGI intern Jay Melendy. Kiss' new assistant promotion director, Plus, the station has two new personalities. Don Crockett arrives in middays from the PD post at KISR Fort Smith, Ark., and Dr. Drex ships into the evening slot from his last gig at KTFM San Antonio, Texas. They replace Jim Zippo and Randy Chambers, respectively.

**THE REAL KISS**, KISS San Antonio, reportedly just shifted its album rock fare to hard rock/heavy metal. That's under the direction of rock veteran Trip Tebb.

Los Angeles rock radio irregular Frazer Smith recently launched the "Saturday Night Frazz" weekly show on young classic rocker KLSX there. The station's crite-

ria listed Smith's credentials at local rockers KROQ, KMET, and KLOS, and a hopefully fictitious stint at K-MART, where he claims to have been the voice behind the legendary Blue Light Specials.

**SHADOW STEVENS** is busy putting the doo-dah into Booth American's WZZW "Zip 104" South Bend,

## Kemosabi Joe on the warpath at KHYI Dallas

Ind., station, where he's the top 40's newly installed PD. Stevens was the former assistant PD at the old WGCL Cleveland (now WNCX) during the summer of 1985. He then returned to Cincinnati as evening host of WNCX's WNKX. Zip 104 "sounded like Bore 104 when I got here," says Stevens, adding that Booth is now supplying him with whatever it takes to take over the market. A part of that involved "buying most of the tickets" to an Eddie Money concert for giveaways, he says.

**"WE'RE GOING TO TAKE A good, hard look at it,"** says Edens executive VP Michael Osterhaut with regard to what the company will do with new acquisition KLZZ-AM-FM, San Diego, Calif. (Billboard, Nov. 8). There are market worries that WRBQ "Q106" Tampa, Fla., PD Randy Kabrich will be shipped to KLZZ. Osterhaut says, "I'm not sending Randy anywhere. But, Randy does consult all of our stations, as does (WRBQ operations manager) Mason Dixon and other members of our team. So, they'll be involved on that level." Osterhaut is mum on what KLZZ's future format may be. It's now a classic rocker. Don't forget that Kabrich was at KCQB San Diego when it was quite a rocker several years ago.

Observers would watch for more growth in the Edens chain. "We love the Sun Belt, but there's a lot of markets we want to be in," Osterhaut says. "You find me someone who wants to sell us something in Atlanta and we'll be there."

Longtime top 40 outlet KBOY Medford, Ore., is undergoing a shift toward album rock. Progressively minded John Napier is the new music director and afternoon driver... In Boston, progressive rocker WFNX ups weekender Bill Abshire to local music director. He'll continue his afternoon news/sports commentaries and the "Boston Rocks" show on Sundays... In Shenectady, N.Y., Tom Parker

# HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER OF DISTRIBUTING LABELS	ARTIST
1	2	8	★ ★ NO. 1 ★ ★ THE NEXT TIME I FALL GENE BROS. 7-28623	1 week at No. 1 ★ PETER CETTERA WITH AMY GRANT
2	3	7	LOVE WILL CONQUER ALL MOTOWN 1888	★ LIONEL RICHIE
3	4	8	HUMAN UNION MUSIC 4-2444	★ THE HUMAN LEAGUE
4	3	11	BE IN OVER YOU COLUMBIA 38 04370	★ TOTO
5	5	11	THE WAY IT IS MCA MUSIC 7-28623	★ BRUCE HORSBY & THE RANGE
6	8	12	TRUE BLUE SIRE 7-28653; WARNER BROS.	★ MADONNA
7	6	5	COMING AROUND AGAIN ATLANTA 1-9225	★ CARLY SIMON
8	11	8	CALIFORNIA DREAMIN' A&M 1-9225	★ THE BEACH BOYS
9	7	4	THROWING IT ALL AWAY ELECTRA 1-9225	★ GENESIS
10	9	6	SWEET LOVE BOSTON 1-9225	★ ANITA BAKER
11	16	27	LOVE IS FOREVER JIVE 1-9225; A&M 1-9225	★ BILLY OCEAN
12	20	5	EMOTION IN MOTION GUSTO 1-9225; WARNER BROS.	★ RIC OCEAKS
13	10	7	TRUE COLORS PARENT 312-6247/EPIC	★ CYNDI LAUPER
14	15	6	WE CAN'T MAKE THEM LIKE THEY USED TO MCA MUSIC 7-28623	★ KENNY ROGERS
15	13	9	STUCK WITH YOU CHRISTIAN 3-0119	★ HUEY LEWIS & THE NEWS
16	12	10	WHEN I THINK OF YOU A&M 1-9225	★ JANET JACKSON
17	17	22	THE LADY IN RED A&M 2-948	★ CHRIS OBERGUR
18	22	8	AMANDA MCA MUSIC 7-28623	★ BOSTON
19	28	2	FALLING IN LOVE (UH-OH) SIRE 7-28623	★ MIAMI SOUND MACHINE
20	14	9	IT'S JUST CAN'T LET GO WARNER BROS. 7-28623	★ MICHAEL MCDONALD AND JAMES INGRAM
21	29	2	STAY THE NIGHT ELECTRA 1-9225	★ BENJAMIN ORR
22	15	9	LOVING ON BORROWED TIME (LOVE THEME FROM "COBRA") SCOTTI BROS. 4-0229/EPIC	★ GLADYS KNIGHT AND BILLY MCDILLY
23	24	6	TYPICAL MALE CAPRICORN 5-655	★ TINA TURNER
24	30	3	TAKE THIS LOVE A&M 2-948	★ SERGIO MENDES BRASIL '96
25	31	5	STAY THE NIGHT ATLANTIC 7-9361	★ BEN E. KING
26	18	15	FRIENDS AND LOVERS CARRIE 4-0212/EPIC	★ CARL ANDERSON & GLORIA LORING
27	27	5	LEAVING STRANGERS ATLANTA 1-9225	★ CHRISTOPHER CROSS
28	23	12	A MATTER OF TRUST COLUMBIA 38 04108	★ BILLY JOEL
29	25	23	WORDS GET IN THE WAY EPIC 34-04109	★ MIAMI SOUND MACHINE
30	40	2	HP TO BE SQUARE CHRISLIPS 3-0208	★ HUEY LEWIS & THE NEWS
31	NEW	1	SOMEWHERE OUT THERE GENE BROS. 7-28623	★ LINDA RONSTADT AND JAMES INGRAM
32	NEW	1	SHAKE YOU DOWN COLUMBIA 38 08195	★ GREGORY ABBOTT
33	39	2	FOLISH PRIDE MCA 1-9225	★ GARYT HALL
34	38	4	WHERE DID YOUR HEART GO? COLUMBIA 38-08284	★ WHAM!
35	26	19	LOVE ZONE JIVE 1-9225; A&M 1-9225	★ BILLY OCEAN
36	36	3	DON'T FORGET ME (WHEN I'M GONE) MANHATTAN 30377/CM A&M	★ GLASS TIGER
37	21	20	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") COLUMBIA 38 04108	★ BERLIN
38	NEW	1	I'M FOR REAL ELECTRA 1-9225	★ HOWARD HEWETT
39	32	9	HIGHER LOVE MCA MUSIC 7-28623	★ STEVE WINWOOD
40	33	21	YOU CAN CALL ME AL WARNER BROS. 7-28623	★ PAUL SIMON

FOR WEEK ENDING NOVEMBER 15, 1996

## Billboard

### ADULT CONTEMPORARY MOST ADDED

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart.

	BS REPORTERS	NEW TOTAL	ADDS ON
BILLY JOEL THIS IS THE TIME COLUMBIA	17	17	
ANITA BAKER CAUGHT UP IN THE FEELING ELECTRA	14	15	
MIAMI SOUND MACHINE FALLING IN LOVE (UH-OH) EPIC	13	47	
BILLY OCEAN LOVE IS FOREVER MCA	13	64	
WIC OCEAKS EMOTION IN MOTION GUSTO	12	57	

Scheduled artists for this year's gala include Aretha Franklin, Freddie Jackson, and Diahann Carroll, among others. Sheridan can be contacted at 412-261-4751 for more information.

**MUTUAL BROADCASTING SYSTEM** has two three-hour country music specials for the Thanksgiving table. For the sixth consecutive year, Mutual will present "The Great Entertainer," highlighting the CMA's entertainer-of-the-year category. The two-course holiday special will feature this year's winner, Reba McEntire, and other winners from the past 20 years. Lee Arnold of Mutual's "On A Country Road" and WHN New York is hosting, and the show is available on disk or via satellite.

Also from Mutual for the Thanksgiving weekend is "Moonlight, Memories & Miller." Jimmy Stewart, who portrayed the handkerchief artist in the biography "The Glenn Miller Story," will host the three-hour special, which chronicles the life and music of Miller. Stewart will share his thoughts and reminiscences on Miller and the big-band era and play a mix of Miller's famous compositions and arrangements as well as excerpts from "The Glenn Miller Story."

PETER J. LEWIS

*Below is a weekly calendar of upcoming radio and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.*

Nov. 14-16, Jimi Hendrix, Legends Of Rock, NBC Radio Entertainment, two hours.

Nov. 14-16, The Bee Gees, Special, CBS Radio, three hours.

Nov. 14-16, Gary Morris, Country Today, M1 Broadcasting, one hour.

Nov. 14-16, Robert Palmer, Superspark Rock Concert, Westwood One, 90 minutes.

Nov. 14-16, Neil Young, Paul Simon, Dr. & the Medics, Rock Chronicles, Westwood One, one hour.

Nov. 14-16, Motörhead, Metalshop, M1 Broadcasting, one hour.

Nov. 14-16, Jean Carr, Star Beat, M1 Broadcasting, one hour.

Nov. 15, Sting, Billy Squier, Bannanarama, Party Americas, ABC Radio Networks, two hours.

Nov. 15, John Lee Hooker, Heidi Bohay, Highlights, DIR Broadcasting, three hours.

Nov. 15, Forester Sisters, The American Eagle, DIR Broadcasting, 90 minutes.

Nov. 15-16, Rebbie Jackson, Jeffrey Daniel, Urban Music Magazine, Syndicate II Productions, one hour.

Nov. 15-16, The Byrds, Herman's Hermits, Reelin' In The Years, Global Satellite Network.

Nov. 15-16, Billy Idol, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

Nov. 15-17, Billy Joel, Rock Watch, United Stations, three hours.

Nov. 16, Bruce Springsteen,

**ROBERT P. KIPPERMAN** is named vice president of the CBS Radio Networks. Kipperman takes over immediately from Richard Brescin, who has resigned. Another change has Michael Ewing named VP/marketing. He will be reporting to Kipperman.

Kipperman has been with CBS for 19 years and has been VP/GM of CBS Radio since 1981. He will be responsible for programming, production, and promotion for CBS Radio Networks, CBS Radio Radio, and the syndicated programming unit.

Ewing also comes to his post with a long affiliation with CBS, coming to the network after working for two CBS O&Os. Ewing has been VP/GM of the CBS Radio Network since 1982. He will be responsible for sales and affiliation relations for the three mentioned units.

**PRO MEDIA** has bought the rights to Narwood Productions' "Country Close-Up." Based in New York, ProMedia was launched 15 years ago with "The Blimp," a shortform series initially geared toward album rock outlets. Since then, ProMedia has grown to offer several shortform, comedy, and general information programs.

"Country Close-Up" is ProMedia's first longform offering, and company president Bill Quinn says much is being done to enhance the show. The first change will be the addition of a guest co-host each month. Lon Helton will continue as program host, with T.J. Sheppard being the first to fill the guest chair. Also in the promotion side, ProMedia is now arranging concert-ticket and T-shirt giveaways for affiliates, and a package of 30-second vignettes from "Country Close-Up" will be offered to highlight the show.

"Country Close-Up" came to ProMedia with affiliates in 37 of the top 50 markets, says Quinn. Quinn says the format's national situation is somewhat similar to that of album rock's. "In many major markets," Quinn says, "you might only see one or two country stations. So we don't see the proliferation of country stations themselves."

Narwood initiated the show in 1982 with Glen Campbell as host. Narwood's Ellen Silberman says ProMedia approached Narwood with a satisfactory offer but would not elaborate on what that offer entailed or why the company chose to let "Country Close-Up" go.

At this time, Narwood continues to syndicate the shortform rock news feature "Rock Notes." Primary work at Narwood these days is as a production studio, but the company is considering restarting its MOR program, "The Music Makers."

**THE SHERIDAN Broadcasting Network** of Pittsburgh, Pa., will be stimulating the radiothon portion of this year's "Love Run For Stars." This is the third year of the TV/radio benefit, which aids the United Negro College Fund. The six-hour event takes place on Dec. 27 and is scheduled to run from 6 p.m.-midnight, EST.

Products with the greatest airplay gains this week. \* Videocassette. \* Recording industry. \* ARIA certification for sales of 500,000 units. \* ARIA certification for sales of 1 million units.



**POP SINGLES—10 Years Ago**

1. Tonight's The Night (Gonna Be Alright), Rod Stewart, MCA/BMG
2. The Wreck Of The Edmund Fitzgerald, Gordon Lightfoot, RCA
3. Love So Right, Bee Gees, RSO
4. Mystic Love, Captain & Tennille, A&M
5. Disco Duck (Part 1), Rick Dees & His Cast Of Idiots, RSO
6. The Rubberband Men, Spinners, Atlantic
7. Rock'n Me, Steve Miller Band, Capitol
8. Just To Be Close To You, Commodores, Motown
9. Beth, Kiss, Casablanca
10. Do You Feel, Peter Frampton, A&M

**POP SINGLES—20 Years Ago**

1. You Keep Me Hangin' On, Supremes, Motown
2. Good Vibrations, Beach Boys, Capitol
3. Winchester Cathedral, New Vandalism Band, Lowland
4. Last Train To Clarksville, Monks, Columbia
5. Poor Side Of Town, Johnny Rivers, Liberty
6. Devil With A Blue Dress On/Good Golly Miss Molly, Mitch Ryder & The Detroit Wheels, New West
7. I'm Your Puppet, James & Bobby Purify, S&L
8. 96 Tears, 7 & 7, The Mysterians, Cameo
9. I'll Be A Carpenter, Bobby Darin, Atlantic
10. Rain On The Road, Lovin' Spoonful, Kama Sutra

**TOP ALBUMS—10 Years Ago**

1. Songs In The Key Of Life, Stevie Wonder, T&A
2. The Song Remains The Same (Soundtrack), Led Zepplin, Swan
3. Blue Moves, Elton John, Warner Bros.
4. Boston, Epic
5. Frampton Comes Alive, Peter Frampton, A&M
6. Spirit, Earth, Wind & Fire, Columbia
7. A Night On The Town, Rod Stewart, Warner Bros.
8. Children Of The World, Bee Gees, RSO
9. One More For The Road, Lynyrd Skynyrd, MCA
10. Fly Like An Eagle, Steve Miller Band, Capitol

**TOP ALBUMS—20 Years Ago**

1. The Monkees, Colgems
2. Dr. Zhivago, Soundtrack, MGM
3. Supremes A Go-Go, Motown
4. The Mamas & The Papas, Dunhill
5. And Then... Along Comes The Association, Tollant
6. What Now My Love, Herb Alpert & The Tijuana Brass, A&M
7. Revolver, Beatles, Capitol
8. Somewhere My Love, Ray Conniff & The Singers, Columbia
9. The Kinks Greatest Hits, Reprise
10. The Sound Of Music (Soundtrack), RCA Victor

**COUNTRY SINGLES—10 Years Ago**

1. Somebody Somewhere, Loretta Lynn, MCA
2. Living It Up, Freddie Fender, ABC-D
3. I'm Gonna Love You Dave & Sugar, RCA
4. 9,999,999 Tears, Dickey Lee, RCA
5. Good Women Blues, Mel Tillis, MCA
6. Her Name Is..., George Jones, Epic
7. Thinkin' Of A Rendezvous, Johnny Duncan, Columbia
8. Show Me A Man, T.G. Sheppard, Mercury
9. Hillbilly Heart, Johnny Rodriguez, Mercury
10. Thank God I've Got You, Statler Brothers, Mercury

**SOUL SINGLES—10 Years Ago**

1. You Don't Have To Be A Star (To Be In My Show), Marilyn McCoo & Billy Davis Jr., A&M
2. Enjoy Yourself, The Jacksons, Epic
3. Love Belief, L.T.D., A&M
4. Keep Me Cryin', Al Green, Inc.
5. Deez, Brick, M&M
6. Shake Your Rump To The Funk, B.T. Kays, Mercury
7. Hot Line, Sylvers, Capitol
8. Catfish, Four Tops, MCA
9. The Rubberband Men, Spinners, Atlantic
10. Car Wash, Rose Royce, MCA

# The Sound of the Town That Set Music On Its Ears

The soulful sound that first came out of Detroit in the sixties seems to own a permanent place on the charts.

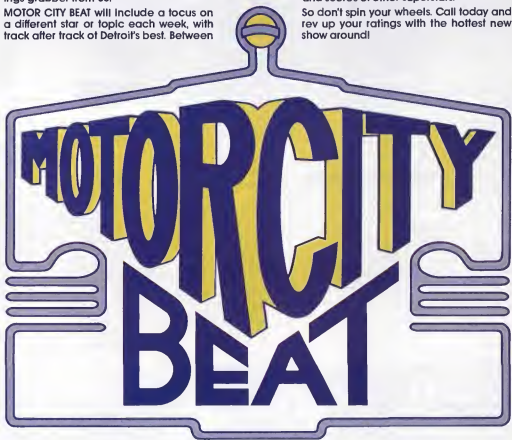
Now, every week, for three solid hours, your listeners can cruise to the infectious rhythms of MOTOR CITY BEAT, a new guaranteed ratings-grabber from US.

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# Cameo: Black Rock in The Footsteps of Hendrix

BY JIM BESSMAN

**NEW YORK** Having had an easier time breaking its self-described "black rock n' roll" in the U.K., Cameo is now starting to garner mass acceptance in the U.S. with its

**'They have a niche in the heart of the taste makers'**

new PolyGram/Atlanta Artists album, "Word Up."

Though Cameo's latest release (No. 15 on this week's Top Pop Albums chart) follows a series of gold albums culminating with 1985's "Single Life," the group had never before really broken out of the black charts. With the new album's title track placed at No. 11 on the Hot 100 Singles chart, things are looking good for the act, thanks, in part, to the British lead.

"England has always served as a springboard to the rest of the world," says Steve Pritchett, PolyGram vice president, international. "If it's a hit in England, you'll get so much more play in other markets. In Cameo's case, America is definitely following the crown parent-

age. Many people here keep track of the U.K. charts, and that has an impact on top 40 radio programmers."

The British record-buying public became hooked on Cameo following the release of 1985's "Single Life" album, which topped the U.K. charts for six weeks.

"The English don't see black and white the way people in America tend to," says Pritchett. He adds that 60% of Cameo's English concert audiences have been white. "It's a very hip market, and because of Cameo's unique blend of funk and rock, they've found a niche in the hearts of the taste makers there, with Larry [Blackman, Cameo's creative force] being regarded as a leader of a whole new movement," says Pritchett.

Blackmon, who formed Cameo a decade ago as a 12-piece, says he stayed within the "black pop formula" before paring the now three-piece plus "friends" to five members for 1982's rocker "Alligator Woman" album. This time out, Blackmon and his band have emerged with a toughened fashion look to go with the "warrior rock" album, which he feels has been present throughout Cameo's career.

"We've always put on a rock show and kicked ass," says Blackmon, recalling that even before get-

ting a record deal the group had proven itself before white audiences in Canada. He adds, however, that "the industry has been against the concept of black rock n' roll since Jimi Hendrix's Band Of Gypsies, which was the first glimpse of how it would."

Cameo's manager Steve Leber feels that the group has the potential to become a major rock act

along the lines of Sly & the Family Stone.

"They're great live, and when you can deliver live the rest is history," says Leber, whose Gotham-based company also manages the Scorpio label. He adds that Cameo will tour extensively throughout the U.S. to promote the "Word Up" album, first covering its urban-market base as a headliner,

then appearing with major white rock acts if the "right situations" can be found.

Leber says Blackmon is also busy producing product for his latest Atlanta-based label roster. The manager adds that Blackmon has been asked to produce other rock artists, including Pat Shop Boys and that he has a film treatment in the works for English financiers.

## Cameras Roll For New Madonna Flick; Daryl Hall Sows His Solo Oats On TV

by Steve Gett

**NEW YORK** Madonna is back in front of the cameras with a starring role in the upcoming Warner Bros. movie "Slammer." Directed by Jamie Foley—the man responsible for the "Papa Don't Preach" and "Live To Tell" videos—the flick also features Coati Mundi, of Kid Creole & the Coconuts fame, who reportedly holds a knife to Madonna's neck in one scene.

Currently shooting in New York, with additional footage to be filmed in Los Angeles, the movie is tentatively set for release next summer. There's also a good chance Madonna will record some new songs for the soundtrack.

In addition to working on "Slammer," Madonna has collaborated with producer Stephen Bray on the debut single by new sire artist Nick Kamen. Titled "Each Time You Break My Heart," the record should emerge within the next few weeks.

Meanwhile, Sire won't be issuing her six-cut EP of dance songs, originally due out before Christmas, until next year. Word has it the label wanted to ensure that its release did not affect holiday-season sales of the "True Blue" album. After scoring another 100 hit with the album's title track, Sire plans to put out "Open Your Heart" as the fourth single. An accompanying videoclip, directed by Jean Baptiste Mondino, was filmed this summer in L.A.

As for live concerts, Warner Bros. publicist Lis Rosenberg says Madonna will probably be touring "sometime in '87." Incidentally, rumor has it that either Penthouse or Playboy (or both, probably) is scheduling another series of Madonna nude pics for publication in January. With the constant gossiping about her marriage to Sean Penn, one can only wonder why the media refuses to give the poor woman a break. Enough already!

**LATE-NIGHT PREVIEW:** Daryl Hall gave a taste of what he'll be delivering on his forthcoming solo tour when he recently performed two songs—"Someone Like You" and "Foolish Pride"—on David Letterman's show.

On the Beat slipped into NBC's Manhattan stage for a firsthand glimpse and caught Hall rehearsing with Paul Shaffer's band. Also

accompanied by guitarist G.E. Smith, bassist Tom "T-Bone" Wolk, and drummer Tony Beard, the singer was in terrific form. Manager Tommy Mottola revealed that Hall will be auditioning other musicians in New York this month before he hits the road in February.

**SHORT TAKES II:** The Bee Gees have inked a new recording deal

## ON THE BEAT

Artist news, touring, signings, venues... for those who need to know

with Warner Bros. Now managed by Ken Kragen, the Gibb brothers are reportedly cutting their debut album for the label with producer Arif Mardin. Peter Dinklage has given the opening shot on his tour to West African musician Youssou N'Dour, whose Polydor album, "Nelson Mandela," ships Nov. 17. N'Dour made guest appearances on Gabriel's "So" album and on Paul Simon's "Graceland" ... New York's famous Roseland Ballroom will celebrate the completion of its million-dollar renovation with a Nov. 18 gala ribbon-cutting ceremony. Legendary dancer Ann Miller will be on hand with a pair of scissors ... The Bangles are back on the road through mid-November and are scheduled for an appearance on the new Joan Rivers "Late Night" show. Lead singer Susanna Hoffs is getting into the movies thanks to her mom, writer-director Tamar Simon Hoffs, who has given the lucky lass a leading role in her next movie, "Getting Lost" ... The new William Morris Agency, George Benson is now booked by Triad ... Nile Rodgers, Andy Warhol, and Dr. Timothy Leary were on the set to make cameos in Grace Jones' new video, "I'm Not Perfect (But I'm Perfect For You)." With visuals provided by New York street artist Keith Haring, the elaborate clip cost a reported \$1.25 million.

**PLEASURE SEEKERS:** Nancy Brennan and Deirdre O'Hara of CBS' "The Bold and the Beautiful" (Beverly Hills, Nov. 14) at a downtown Manhattan loft, attracting an

impressive music industry turnout. Among those who helped the two celebs celebrate their birthdays were Michael Bolton and his manager, Louis Levin; songwriter Desmond (Kiss/Bon Jovi) Child; Mike Murphy; and David Fray of the Slys. Christine Chappell (of the Who, Springsteen, and MTV fame); and PolyGram A&R chief Dick Winkat.

**SHORT TAKES II:** Yorgos Kyrakou Panayiotou, better known as George Michael, has started preparation of his debut Columbia solo album, unquestionably one of 1987's most eagerly anticipated releases ... As soon as Ron Nevison has finished producing Heart's next album, he's set to go into the studio with Kiss ... Hard rock group Aereage has renewed its management contract with Westwood Assns. and is in the studio with producer Steven Herb ... Huts off to A&M's publicity staff on the latest issue of its Communique news bulletin—the UB-40 Russian diary made for a particularly good read. Other labels should take note of this well-researched, highly informative publication ... PolyGram is excited about the Nov. 17 release of the Robert Cray Band's Mercury/Hightone debut album, "Blues For Young Blood." Rumors abound that Rod Stewart is planning a Faces reunion tour for 1987. Latest word is that Bill Wyman might take Ronnie Lane's place in the Faces ... Columbia recent press reports, David Bowie definitely won't be going on the road with his good pal Iggy Pop. Good news for Bowie fans, though, is that he'll definitely be touring in 1987; his new EMI America album is set for spring release ... On The Beat was sad to learn about the resignation of Horace Burrell, a longtime friendly face in Atlantic's publicity department. Suffice it to say that Horace will be missed by all who knew him.

**END QUOTE:** Former MTV talent director Laurie Zaks, who now works on David Brenner's "Night Line," came up with this particularly potent line for New York Daily News magazine. "In this business, an aggressive woman is a bitch; an aggressive man is a vice president." Think about it, guys.



**Jamming At The Garden.** Eric Clapton made a surprise guest appearance during the opening concert of Lionel Richie's recent stint at New York's Madison Square Garden. (Photo: Chuck Pult)

## 'Breakout' LP Is Aptly Named Spyro Gyra Spins A Winner

BY STEVE HOCHMAN

**LOS ANGELES** When Spyro Gyra's latest MCA album, "Breakout," hit No. 1 on the Top Jazz Albums chart at the end of September, it became the eighth of the band's 10 albums to reach the top. Continuing to end up down high chart positions, "Breakout" has sold extremely well without significant commercial radio play.

Spyro Gyra gained instant pop and jazz airplay with "Morning Dance," an instrumental from its

1977 debut album (originally released through the independent Amherst label and later picked up by MCA).

"Radio was a heck of a lot more adventurous then than it is now," says Spyro Gyra founder Jay Beckers. "We haven't really had radio support since then. In terms of jazz radio we do very well, but there's not much of it. We're really used to make up for that by touring a lot."

Originally hailed from the Buffalo

(Continued on page 29)

POLYGRAM'S  
FINEST.





Cinderella. "Night Songs."  
**GOLD.**





Cameo. "Word Up."  
**GOLD.**



Bananarama.  
"True Confessions."  
**GOLD.**



BonJovi. "Slippery When Wet."  
DOUBLE PLATINUM.



33 1/3 RPM  
STEREO  
SIDE 1

1. LET IT ROCK — 5:25  
2. YOU GIVE LOVE A BAD NAME — 3:43  
3. I'VE GOT A PRAYER — 4:32  
4. ROCKAWAY — 6:52  
5. WANTED DEAD OR ALIVE — 5:07

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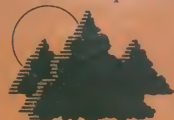
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Canabals  
Joan Armatrading  
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Guest Ben Jovi  
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Rodney Dangerfield  
Ned Young & Crazy Horse  
Psychedelic Furs  
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Toots Thielemans  
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Roy Buchanan  
Bobby Blue Bland  
James Cotton Blues Band  
Ella Jones & Houston Person  
Nene Aleson  
Bernie Wallace

Yo-Yo Ma  
Renata Scottio  
Bella Davedovich  
Elmas Oliveira  
Sarah Vaughan  
Horacio Gutierrez  
Kaitia and Marielle Labaque  
Austin Daze  
Victor Borge  
Najia Salerno-Sonnenberg  
Vladimir Volskov  
(American debut)  
Brenda Valente  
Wendy White  
Neil Krenshen

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July 22, 1986

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# alent

## TALENT IN ACTION

(Continued from preceding page)

about modern life and romance—subtler than recent Springsteen and less self-conscious (though more poetic) than Mellenkamp, but in the same general ballpark. Whether this will bring the group national recognition remains to be seen, especially since American radio seems to be getting more and more conservative.

STEVE HOCHMAN

### ELVIS COSTELLO

Broadway Theatre, New York  
Tickets: \$30

**ELVIS COSTELLO'S** five-night stand on Broadway roughly coincided with the World Series, so many have kept die-hard Mets fans at bay. Still, the Costello series hardly suffered at the box office; all ticket sets were snapped up in just half an hour—and with good reason. Not only was the intimate venue a treat, but Costello presented a different show each night.

Most of the attention focused on the second and fourth dates of the Oct. 21-25 stint. The former was billed as half Costello solo and half Elvis & the Confederates. The latter, featuring Costello with his usual band, the Attractions, offered something called the Spinning Songbook.

On both of these nights, fans were treated to a formidable sampling of Costello's standbys as well as lesser-known tracks buried among his 13 albums, such as "Green Shirt," "Lip Service," and "Jack Of All Trades." But that was the least of it.

Consider: magicians Penn & Teller practically threatening Costello into performing Prince's "Pop Life"; Mrs. Elvis Costello (i.e. Cat O'Riordan of the Pogues) wildly frugging in a go-go cage; audience members being chosen at random, game-show-style, by Buster Poindexter (David Johansen) to spin a giant wheel bearing 40 Costello songs, followed by the headline's performance of each song chosen.

That's just a little of the nonstop excitement this took place at the Broadway. Also featured were Costello covering Tom Petty's "American Girl," the Hollies' "King Midas in Reverse," the Psychedelic Furs' "Pretty in Pink," and Gerry & the Pacemakers' "Ferry Across The Mersey"; a slide show from Costello's world travels; a duet with T-Bone Burnett, presented as the Conrad Brothers, on George Jones and Johnny Cash songs. And, of

course, there was "On Broadway."

This was not your typical Costello. The man was not only jovial but downright hilarious, passionate, outgoing, and musically sharper than ever. With the Attractions and the Confederates and on his own, he proved a total showman who's got a long way to go before he runs short of ideas.

JEFF TAMARKIN

### FAIRPORT CONVENTION

Dan Am Bras  
Bottom Line, New York  
Tickets: \$10

**ALTHOUGH SOME** of the more notable band members, like Richard and Linda Thompson and the late Sandy Denny, vacated Fairport Convention years ago, the venerable British folk-rock act continues to attract a loyal cult audience. With three longtime members—guitarist/vocalist Simon Nicol, bassist/vocalist Dave Pegg, and drummer Dave Matlock—accompanied by St. Sanders on violin and Martin Allcock on guitar, the current Fairport aggregation turned in a generally impressive set here last month.

Considering that the group was formed nearly two decades ago and has undergone countless personnel changes, its sound remains curious enough. If there was any noticeable change from the group's heyday, it was that a sizable dose of straight-ahead rock 'n' roll and even a taste of funky fusion are now filtered through Fairport's traditional electric English folk, Celtic fiddle tunes, and ballads.

The band performed material from its own Varrik/Rounder album, "Expensive Delights," as well as old favorites like the traditional "Matty Groves" and Richard Thompson's "Meet On The Ledge." Not one did the quality of the quintet's musicianship flag. However, the dominance of Sanders' fiddle made one wish Thompson would emerge from the wings to add his distinctive guitar to the mix.

Opening the show was Dan Am Bras, a solo guitarist from the Britany region of France. A former member of Fairport himself, he alternated between acoustic and electric pieces. His music holds appeal for fans of new age and the traditional folk. While often pretty and texturally interesting, it was also sometimes forgettable, lacking in GAP.

JEFF TAMARKIN



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Dates	Gross Ticket Price(s)	Attendance Capacity	Promoter
<b>VAN HALEN</b> BACHMAN-TURNER OVERDRIVE	Co. Palace San Francisco, Calif.	Oct. 31-Nov. 3	\$982,745 \$115	\$2,279 infinite	Bill Graham Presents
<b>JOURNEY</b> GLASS TIGER	Madison Square East Rutherford, N.J.	Oct. 25-26 & 28	\$968,137 \$130/\$150/\$150	\$7,483 \$1,296 infinite	Monarch Entertainment Bureau John Scher Presents
<b>JOURNEY</b> GLASS TIGER	The Coliseum Columbus, Ohio	Oct. 11-12	\$965,622 \$15	\$1,862 infinite	Belton Prods.
<b>BOB SEGER &amp; THE SILVER</b> BULLET BAND FRANK MILLER	Tix Theatre Philadelphia, Pa.	Oct. 18-20	\$941,300 \$17/\$15	\$9,000 infinite	Electric Factory Concerts
<b>JOURNEY</b> GLASS TIGER	The Centrex at Worcester Worcester, Mass.	Oct. 30-31	\$941,000 \$120/\$115	\$8,918 infinite	Don Lau Co.
<b>VAN HALEN</b> BACHMAN-TURNER OVERDRIVE	Memorial Coliseum Complex Portland, Ore.	Oct. 25-26	\$926,592 \$15	\$9,412 infinite	Double Ten Promotions
<b>BILLY JOEL</b>	The Coliseum Cleveland, Ohio	Oct. 26	\$924,628 \$115	\$8,849 infinite	Belton Prods.
<b>RELLY JOEL</b>	Pittsburgh Civic Arena & Exhibit Hall Pittsburgh, Pa.	Oct. 27	\$905,495 \$27/\$30	\$6,321 infinite	DeCusse Engler Prods.
<b>JOULIO IGLESIAS</b>	James L. Knight International Center Miami, Fla.	Oct. 24-25	\$898,428 \$27/\$30	\$6,909 infinite	Fantasma Prods.
<b>ONGO BOINGO</b>	Irving Meadows Amphitheatre Laguna Hills, Calif.	Oct. 31	\$892,137 \$15	\$5,906 infinite	Avian Attractions
<b>JOURNEY</b> GLASS TIGER	Providence Civic Center Providence, R.I.	Nov. 2	\$875,893 \$150	\$2,888 infinite	Frank J. Ruste
<b>DAVID YOUNG &amp; CRAZY HORSE</b>	The Coliseum Columbus, Ohio	Oct. 10	\$870,984 \$15	\$12,894 infinite	Belton Prods.
<b>NEIL YOUNG &amp; LEO</b> CORRELLA	Madison Square Toronto, Ontario Canada	Oct. 31	\$869,272 (\$237.240 Canadian)	\$1,642 infinite	Concert Prods. International
<b>STEVE WONDER</b>	ARCO Arena Sacramento, Calif.	Oct. 26	\$863,594 \$17/\$35	\$6,299 infinite	White Rose Ltd.
<b>ANNE MURRAY</b>	Fox Theatre St. Louis, Mo.	Oct. 25-26	\$875,508 \$27/\$35/\$40	\$4,427 \$3,339	Fox Concerts
<b>VAN HALEN</b> BACHMAN-TURNER OVERDRIVE	Lanier Events Center West of Mexico, Reno Nev.	Oct. 29	\$858,087 \$150	\$3,581 infinite	Bill Graham Presents
<b>TRIUMPH</b> WYNGIE MALSTEEN	Madison Square East Rutherford, N.J.	Nov. 2	\$856,972 \$115/\$130/\$130	\$14,656 \$14,951	Monarch Entertainment Bureau John Scher Presents WHIC/Whitfield V/S. Paul Gib/Whitfield
<b>ELVIS COSTELLO</b>	The Tower Theatre Upper Merion, Pa.	Oct. 27-28	\$849,438 \$12/\$30/\$115/\$15/\$15	\$2,266 infinite	Electric Factory Concerts
<b>DAVID LEO ROTH</b> CORRELLA	Cardinal George Civic Center Portland, Maine	Nov. 3	\$839,382 \$15/\$15	\$5,900 infinite	Don Lau Co.
<b>STEVE WINWOOD</b>	Wing Center for the Performing Arts Boston, Mass.	Nov. 1-2	\$831,071 \$15	\$1,111 infinite	Don Lau Co.
<b>THE TEE TEELES</b>	Concert Pavilion Concord, Calif.	Oct. 26	\$830,004 \$12/\$30/\$130	\$3,882 infinite	In-house
<b>NEW ORDER</b> THE FALL	Irving Meadows Amphitheatre Laguna Hills, Calif.	Oct. 1	\$812,265 \$12/\$15/\$150	\$2,807 \$9,818	Avian Attractions
<b>FRANK GARCIA BAND</b> RUMFISH	Henry J. Kaiser Convention Center Oakland, Calif.	Oct. 31	\$810,792 \$15	\$14,702 infinite	Bill Graham Presents
<b>J&amp;B SPECIAL</b> BAO COMPANY	Revenue Arena Bella, Texas	Nov. 3	\$810,635 \$15	\$7,777 \$3,020	Beaver Prods.
<b>TRIUMPH</b> WYNGIE MALSTEEN	The Centrex at Worcester Worcester, Mass.	Nov. 4	\$810,587 \$15	\$2,289 \$1,617	Frank J. Ruste
<b>J&amp;B SPECIAL</b> BAO COMPANY	Stephen W. Avery & Expansion Center Bryn Mawr, Pa.	Oct. 1	\$810,000 \$14	\$3,000 infinite	Belton Prods.
<b>THE WOODY BALES</b> THE FIXX	Capital Centre Landover, Md.	Oct. 16	\$809,885 \$15/\$30	\$6,818 \$6,909	Cellar Door Prods.
<b>NEIL YOUNG &amp; CRAZY HORSE</b>	Ohio Center Columbus, Ohio	Oct. 20	\$803,149 \$15	\$2,585 infinite	Belton Prods.
<b>J&amp;B SPECIAL</b> BAO COMPANY	Lakeland Arena New of New Orleans New Orleans, La.	Oct. 29	\$800,960 \$15	\$3,802 infinite	Beaver Prods.
<b>TRIUMPH</b> WYNGIE MALSTEEN	Baltimore Arena Baltimore, Md.	Oct. 30	\$807,332 \$14/\$30	\$7,284 \$13,641	Up Front Promotions
<b>EMERSON, LAKE &amp; POWELL</b> AEROLINE	Resound Horizon Riverside, Ill.	Oct. 19	\$802,434 \$15/\$30	\$4,979 \$3,339	Jim Prods.
<b>THE MONKEES</b> THE GRASS ROOTS GARY POKETT & THE UNION	Roberts Municipal Stadium Evansville, Ind.	Nov. 1	\$800,000 \$15	\$4,424 \$3,000	Sandwich Promotions
<b>THE HERMITS</b>	Beasley PAC Washington State Univ., Pullman, Wash.	Oct. 22	\$807,536 \$17/\$15	\$5,994 \$2,300	White Rose Ltd. Double Ten Promotions
<b>CHICAGO</b>	Providence Civic Center Providence, R.I.	Oct. 28	\$805,328 \$115/\$150/\$149	\$7,700 \$7,744	Frank J. Ruste
<b>CHICAGO</b>	Baltimore Arena Baltimore, Md.	Oct. 31	\$803,128 \$149	\$1,449 infinite	In-house
<b>YNT</b> CASTLE BLAK	Concord Pavilion Concord, Calif.	Nov. 1	\$800,693 \$150/\$149	\$3,288 \$4,673	In-house
<b>OLEY O'BRIEN</b> QUINCYSHIRE	Memorial Coliseum Corpus Christi, Texas	Oct. 6	\$814,044 \$15	\$1,044 infinite	Stone City Attractions
<b>CAMEO</b> FORD M.D.'S	Fox Theatre St. Louis, Mo.	Oct. 24	\$772,716 \$17/\$15/\$30	\$3,904 \$3,665	Fox Concerts Fox Class Prods. PINE Concerts
<b>GALLAGHER</b>	La Crosse Centre La Crosse, Wis.	Oct. 29	\$776,625 \$15/\$12	\$3,911 \$3,563	Wizard of Odd
<b>ANNE MURRAY</b>	Venues Memorial Auditorium Des Moines, Iowa	Oct. 23	\$767,077 \$15/\$30	\$4,561 \$7,256	In-house

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# ASCAP CONGRATULATES 1986 COUNTRY



## Troy Seals

ASCAP  
Country Songwriter Of The Year



**Warner Bros., Inc.**  
**ASCAP Country Publisher Of The Year**

Pictured L-R: Pat Higdon, Tim Wipperman, Don Dally,  
Johnny Wright, Chuck Kaye, Jay Morgenstern.



**"Lost In The Fifties Tonight"**  
**(In The Still Of The Night)**  
**ASCAP Country Song Of The Year**

Writers: Troy Seals, Mike Reid  
Publishers: Lodge Hall Music Inc.,  
Two-Sons Music, WB Music Corp.

Pictured L-R: Troy Seals and Mike Reid, writers;  
Joyce and Ronnie Millsap; and Rob Galbraith of Lodge Hall Music.





# Dot Drops Its Emphasis On Traditional Acts

BY ANDREW ROBLIN

**NASHVILLE** Changes are coming to Dot, the label MCA reactivated one year ago to preserve traditional country music.

Although Dot will retain its mission to serve as a haven for traditional country music, the label's roster of such acts will be cut substantially. Dot's mission has expanded, too. It now becomes—in part—an artist-developmental label.

On that front, Dot recently issued an acoustic album by acclaimed rock artist and producer T-Bone Burnett, in 1997, the first time it would issue other developmental albums, by multi-instrumentalist John Hartford and fiddler Johnny Gim-

ble.

On the traditional front, Dot will release two compilation albums consisting of tracks on existing Dot records. The compilations will be sold on television through spots on The Nashville Network (TNN).

"MCA/Dot is a preservation and development label," says MCA/Nashville president Jimmy Bowen. "We set about the first year in preservation because it hadn't been done in country music. There were some 30 country artists who still worked and were still viable in certain parts of the entertainment industry who felt they could still sell 15,000 albums."

Sales of 15,000 albums, after returns and free goods, in the break-

even point for most Dot albums. But most artists' sales on Dot have fallen short of that number. All though Bowen won't name the acts dropped from Dot, he says the la-

**'Sales just weren't there that we thought would be'**

bel has gotten rid of most of its roster.

"The bottom line, the profit margin in the record industry, hasn't been good for the past year and a half, when these albums came out," says Bowen. "They were

hurt by that. Sales just weren't there that we thought were. To be fair, our distribution setup in the mainstream record business may not be able to reach that consumer."

"We couldn't sell some things, and I see them go on television and sell a million."

So Bowen has enlisted TNN to sell two forthcoming Dot albums. One of the albums will have 10 Dot acts singing a total of 20 recent country hits. The other will feature 10 Dot acts singing 20 of their own hits. Ads for the two albums will start in 1987 on a date to be determined by MCA's special-products division, which will also set the price for the albums.

"Hopefully, some packages that will work can be created from these [existing Dot] albums," says Bowen. "If it does [work], that ob-

viously helps the artists and might then make it where we could do more."

Production budgets for the Dot acts, most budgets have been under \$30,000. For developing acts, \$30,000 is the median production budget, Bowen says. The ceiling for production budgets is \$50,000, he says.

Traditional acts that have released Dot albums in the past year include Sonny James, Mac Wiseman, Billy Walker, Charlie Walker, Jeanne Pruett, Helen Cornelius, Jan Howard, Asleep At The Wheel, Justin Tubb, George Hamilton IV, Porter Wagoner, Jimmy C. Newman, Dave & Sugar, Hank Thompson, Hank Huxley, Crash Craddock, Red Steagall, Buck Trent, Tompall Glaser, Margie Smith, and Boxer Willie.



## NASHVILLE SCENE

by Gerry Wood

**WHAT DO YOU SAY** to a friend who's gravely ill? A long one? Hang in there, man? Say we're with you. Somehow, every encouraging word comes off as shallow.

That's my situation in writing this column for—and dedicating it to—one of the finest entertainers and human beings I've run into during a blessed three years in the glittering world of show business, where talk comes cheap and honesty sometimes becomes expensive. I'm talking about O.B. McClinton.

The illness is cancer, the prognosis is not encouraging. But I've got the feeling that this fighter—a black man who made his mark in a predominantly white man's music, country—will never say die, never quit, never lose that heart-warming smile and wit. He has done the impossible before. Maybe it's possible now that he can do it again. God knows, he's got enough friends and loved ones supporting every life-breath he takes.

If the joy, satisfaction, and fun he has delivered to millions through radio, television, concerts, and records is returned in full, this creative, warm man could get him through his present solo sojourn. His fans and friends are hoping for him, praying for him, rallying around him.

On Tuesday (11) at the Stockyards in Nashville, a house concert will be held for O.B. Finding seats for everyone who wants to attend is a problem. Finding stars willing to perform for the benefit was the least of the problems. Expected to denude their time and talent are such artists as Wynonna Jennings, Exile, Tammy Noyes, Larry Gatlin, Ronnie McDowell, Steve Wariner, Ricky Skaggs, Reba McEntire, Johnny Rodriguez, Dobie Gray, Johnny Cash, and Kathy Mattea. If everyone O.B. has touched creatively, artistically, and emotionally attended, he could sell out the Super Bowl.

It's rough enough for a good singer to make it in country music with all the competition. Add to the roughness being black, and you can start dealing with square roots and multiples. But O.B. has hurdled those challenges with good sense and a good sense of humor. When he came off his play of using "the Choctaw Cowboy" (in the Urban Cowboy daze) in promoting himself, he admitted, "People will still call me Choctaw Cowboy. It's there, I can't deny it. Daddy took care of that in 1940 when I was born." Then O.B. adds, "Johnny Cash is the man in black. I am, too. But he can take his off."

O.B. to this day will laugh over the remark a woman made at one of his concerts. She kept telling him to sing a song by Charley Pride, one of the handful of black entertainers in country music and the most commercially successful of them. For six songs, she persisted. And for six songs, O.B. sang O.P. or whatever he liked but not a Pride song. The exasperated lady finally booted to O.B., "I think you're prejudiced."

For many reasons O.B. should have prejudiced bones in his body. But he doesn't. He grew up in Mississippi when segregation was the state anthem and

polity. When he listened to the Grand Ole Opry on the radio, his parents didn't want to discuss him, they simply wanted him to visit the local shrink.

A native of Senatobia, Miss., O.B. grew up working on a farm. He attended Rust College in Holly Springs, Miss., on a choir scholarship, and graduated in 1966. He served four years in the Air Force and then moved to Tennessee, where he won a talent contest sponsored by WDIA Memphis. He later worked at the station as a DJ. He was singing success as a songwriter when Al Bell signed him as an artist with Enterprise, a division of the Stax organization.

O.B. wanted everyone to know where he was coming from, regardless of pigmentation, so he released "Country Music, That's My Thing" and "Six-Pack Of Trouble." Then he scored big with "Don't Let The Green Grass Fool You" and its follow-up, "My Whole World Is Falling Down." He credits Merle Haggard as being his career catalyst, and the Hag remains McClinton's favorite singer. Otherie include Hank Williams and Pride.

He has played the Grand Ole Opry, the show he listened to as a Mississippi kid, and won a standing ovation. He has gained single and album chart success and puts on a powerful concert, giving it all he's got. "My belief," he says, "is that you don't play to an audience, you play with an audience. When you isolate yourself from your audience, you lose them. Some entertainers seem to say to people in an audience, 'You're really lucky to be down there looking up at me.' Well, my position is how lucky I am to be up on stage looking down at them." His philosophy wins fans and instant success.

When George Jones ran into booze problems, O.B. was a teetotaler after some years of alcohol

(Continued on next page)

## Telethon Goal Is 10% Increase CMA Seeks Members

**NASHVILLE** The Country Music Assn. will conduct a membership telethon Nov. 10-Dec. 9. More than 100 acts are participating in the telephone campaign, which is aimed both at gaining new members for the trade organization and encouraging existing members to renew their affiliation.

The phone solicitors are using a sales pitch that focuses on the informational, social, and financial benefits of CMA membership—but a major selling point is the fact the acts and those who sign up can do so at the previous membership rate of \$35 a year. Beginning in January, the fee goes up to \$50.

Steve Niles, director of membership development and services for the CMA, says the goal is to increase enrollment by 10%. The CMA

now has more than 7,500 members in 31 countries.

For purposes of the telethon, the CMA membership has been split into six categories. A team of phone solicitors will be assigned to each. Team leaders and their fields are John Briggs, ASCAP, composer and publisher; Chip Young, Young & Sound, artist and agent; Liz Thies, Network Ink, advertising, TV, and video; Joanne Gardner, broadcasting; Peter Graham, BMI, record-industry merchandising, talent buyer, and promoter; Darryl Huddleston, SESAC, affiliated and international.

Prizes for those getting the most memberships above the 20-member minimum qualification include a four-day vacation for two on Grand Cayman Island and use of a cellular car telephone for six months.

FOR WEEK ENDING NOVEMBER 15, 1986

## Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED		NEW TOTAL	
	FRI. 141 REPORTERS		ADDS
NETTY GRITTY DIRT BAND	WY	45	49
EDDY RAVEN	RHIT HAND MAN	RC	45
TANYA TUCKER	I'LL COME BACK AS ANOTHER WOMAN	CANTEL	37
DWIGHT YOAKAM	IT WON'T Hurt	REPERE	37
JANIE FRICE	WHEN A WOMAN CRIES	COLUMBIA	34
Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Radio Breakers is a weekly national indicator of these records with significant future sales potential based on initial market reaction at the retail level. Stations reporting to Billboard are required to report to Billboard. The full name of the record and the changes are made, or as available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.			

RETAIL BREAKTHROUS		NUMBER REPORTING	
	43 REPORTERS		
RICKY SKAGGS	LOVE'S GONNA GET YOU SOMEDAY	EPIC	19
SAWYER BROWN	OUT OF THE GATTIN'	CANTEL	18
MARK WILLIAMS, JR.	MY WHOLE WORLD IS FALLING DOWN	WARNER	10
THE JUDS	CRY MEYES TO SLEEP	NO-ONE	10
GEORGE JONES	WINE COLORED ROSES	EPIC	

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## NASHVILLE SCENE

(Continued from preceding page)

abuse, wrote a song in tribute to one of his favorite performers. Titled "Ole George Stopped Drinking Today," O.B.'s demo tape found its way to producer Billy Sherrill and a sober Jones, who recorded the heartfelt ballad in the studio while holding a Bible to his chest. O.B. breathed a sigh of relief. "I'm so afraid of hurting somebody's feelings, I love George Jones so much, and he is such an idol of mine that I didn't want to do anything to offend him."

Although Pride blazed a path for rock singers in country music, the band wasn't Easy Street for O.B.

"I've traveled a harder road coming behind Charley Pride than Hank Williams Jr. did coming behind his daddy. Many people in country music looked on Charley Pride as an accident," he says. McClinton, always able to hit the nail on the head in philosophy as well as song selection, adds, "You can take a black guy to Nashville from right out of the cotton fields with bib overalls and two watermelons in his back pockets, and they will call him rebel. You can take a white guy in a pin-striped suit who has never seen a cotton field, take him to Nashville right out of a subway in Manhattan, and

they will call him country." So true, so true.

His country stylings have also attracted praise from some blacks. "They come out to see me and identify with me because I come off as a black person doing country music," he says. "Still, nobody has asked me recently if I'm Dinah Shore's son." O.B. remains colorblind. One of his two sons, Shea, is named after Ed Shea, then ASCAP's Southern director. One of the best meals I ever enjoyed was at O.B.'s house in Memphis when his wife, Joanne, whipped up a soul food dinner for Shea and me. Two months ago, O.B.

dropped by Billboard's Nashville office, brimming with enthusiasm over his latest project—a new album on Moonshine U.S.A. It's an 18-song, two-LP set telemarketed through Suffolk Marketing. When O.B. smiles, he flashes enough ivory to make an elephant jealous—and he was all smiles while reciting the lyrics for his next single, "Soap."

Obie Burnett McClinton, 46, will soon find out how many friends his life in show business has brought him. Titled "A Fight For Life: The O.B. McClinton Benefit," the show at the Stockyards Restaurant is be-

ing sponsored by Buddy Killen, head of Tree International; broadcast personality Ralph Emery; and promoter Lon Varnell. Tickets are \$50 and are on sale at the Stockyards and at Centra-Tek outlets, with table sales being handled by Connie Bradley at ASCAP. Proceeds will go toward medical expenses. It should be one hell of an emotional night.

When Pride first met O.B. years ago, he shook his hand and said, "O.B., you hang in there."

That's what O.B.'s friends are saying now.

FOR WEEK ENDING NOVEMBER 15, 1986

Billboard.

# TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE
1	2	3	4	ALABAMA RCA 5649-1 R	THE TOUCH
1	2	3	4	ALABAMA RCA 5649-1 R	THE TOUCH
2	3	1	21	RANDY TRAVIS WARNER BROS. 1-2543 (R) 981	STORMS OF LIFE
3	1	2	28	STEVE EARLE MCA 5213 (R) 981	GUITAR TOWN
4	5	5	31	OWIGHT YOKAM REPRISE 25372 WARNER BROS. (R) 981	GUITARS, CADILLACS, ETC., ETC.
5	7	26	3	RICK SKAGGS EPCIC 40309	LOVE'S GONNA GET YA
6	4	6	17	HANK WILLIAMS, JR. WARNER BROS. 1-25412 WARNER BROS. (R) 981	MONTANA CAFE
7	6	6	23	GEORGE STRAIT MCA 5750 (R) 981	#7
8	8	14	4	ARTHUR THOMAS CONLEY MCA 5619 (R) 1 R	TOO MANY TIMES
9	9	11	8	GARY MORRIS WARNER BROS. 1-2543 (R) 981	PLAIN BROWN WRAPPER
10	14	26	4	REBA MCKENTRE MCA 5807	WHAT AM I GONNA DO ABOUT IT
11	11	12	10	RAY STEVENS MCA 5789	SURELY YOU JOUST
12	10	9	11	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
13	22	—	2	GEORGE JONES EPCIC 40413	WINE COLORED ROSES
14	15	13	52	THE JUOS MCA COLUMBIA 4-17092 RCA (R) 981	ROCKIN' WITH THE RHYTHM
15	13	7	16	EXILE EPCIC 40401	GREATEST HITS
16	18	31	4	SAWYER BROWN CAPITOL/CBS 1-25157 CAPITOL	OUT GON' CATTIN'
17	19	38	4	OAN SHELBY (IN AMERICA) PM 17231	ON THE FRONT LINE
18	12	8	23	THE STALLER BROTHERS MERCURY 8122-420 782 1 M POLYGRAM	FOUR FOR THE SHOW
19	21	23	8	MARIE OSMOND CAPITOL/CBS 1-25216 CAPITOL	I ONLY WANTED YOU
20	17	17	10	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
21	23	29	21	T G HARMON CAPITOL/CBS 1-23487 (R) 981	I TELL IT LIKE IT USED TO BE
22	16	18	38	ALABAMA MCA 5649-1 (R) 981	GREATEST HITS
23	20	10	16	JANIE FRICKE COLUMBIA C 40083	BLACK & WHITE
24	28	18	37	REBA MCKENTRE MCA 5681 (R) 981	WHOEVER'S IN NEW ENGLAND
25	37	—	2	WILLIE NELSON COLUMBIA C 39086	PARTNERS
26	30	—	2	MERLE HAGGARD EPCIC 40107	OUT AMONG THE STARS
27	31	25	15	BILLY JOE ROYAL ATLANTICA 50508	LOOKING AHEAD
28	29	20	23	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (R) 981	TWENTY YEARS OF DIRT
29	26	22	32	RONNIE MILSAP MCA 5611-7194 (R) 981	LOST IN THE FIFTIES TONIGHT
30	27	19	13	SWEETHEARTS OF THE ROODEO COLUMBIA 40066	SWEETHEARTS OF THE ROODEO
31	25	15	11	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
32	44	27	55	EARL THOMAS CONLEY MCA 5611-7022 (R) 981	GREAT ST HITS
33	33	—	2	MEL MCANIELLE CAPITOL 1-25382 (R) 981	JUST CAN'T SIT DOWN MUSIC
34	35	49	4	THE BELLAMY BROTHERS MCA/CBS 5612 MCA	GREATEST HITS, VOL. II
35	40	28	86	GEORGE STRAIT MCA 5750 (R) 981	GEORGE STRAIT'S GREATEST HITS
36	39	—	2	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRYFIED
37	NEW	1	1	THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
38	38	40	33	TANYA TUCKER CAPITOL 1-23474 (R) 981	GLISLE LIKE ME

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE
1	2	3	4	ALABAMA RCA 5649-1 R	THE TOUCH
39	51	56	3	THE STALLER BROTHERS MERCURY 8122-420 782 1 M POLYGRAM	RADIO GOSPEL FAVORITES
40	59	64	36	JOHN CONLEE MCA C 40257	HARMONY
41	34	36	6	LYLE LOVETT MCA CURE 5746 MCA	LYLE LOVETT
42	44	17	40	DAVE ALLEN CMC 40344	SON OF THE SOUTH
43	24	25	104	THE JUOS MCA COLUMBIA 4-17092 RCA (R) 981	WHY NOT ME
44	53	68	18	T.G. SHEPPARD COLUMBIA C 40310	IT STILL RAINS IN MEMPHIS
45	48	33	78	THE STALLER BROTHERS MERCURY 8122-420 782 1 M POLYGRAM	PARDONERS IN RHYME
46	58	39	15	RAY CHARLES COLUMBIA C 40338	FROM THE PAGES OF MY MIND
47	47	47	59	GEORGE STRAIT MCA 5681 (R) 981	SOMETHING SPECIAL
48	67	41	32	WATSON JENNINGS MCA 5688 (R) 981	WILL THE WOLF SURVIVE
49	52	67	135	ALABAMA MCA 5649-1 (R) 981	ROLL ON
50	46	46	33	JOY ROSSMAN NEW 710050 (R) 981	JOY
51	56	57	11	THE KENDALLS MCA/CBS 5734 MCA	FIRE AT FIRST SIGHT
52	57	63	91	ALABAMA MCA 5649-1 (R) 981	40 HOUR WEEK
53	54	54	50	HANK WILLIAMS, JR. WARNER BROS. 1-25412 WARNER BROS. (R) 981	GREATEST HITS, VOLUME II
54	55	57	78	RONNIE MILSAP MCA 5611-7194 (R) 981	GREATEST HITS, VOLUME II
55	NEW	1	1	ROONEY CROWELL COLUMBIA 40086	STREET LANGUAGE
56	61	61	3	VERN GOODIN COMPLETE 871-0221 1 POLYGRAM	GREATEST HITS
57	71	49	79	LEE GREENWOOD MCA 5750 (R) 981	GREATEST HITS
58	62	55	445	WILLIE NELSON MCA COLUMBIA C 39086	STARDUST
59	32	34	20	THE FORESTER SISTERS WARNER BROS. 1-25411 (R) 981	PERFUME, RIBBONS AND PEARLS
60	30	32	269	WILLIE NELSON MCA COLUMBIA C 39086	GREATEST HITS
61	63	50	243	WILLIE NELSON MCA COLUMBIA C 39086	ALWAYS ON MY MIND
62	65	73	20	GIRLS NEXT DOOR WMSL 71051 CAPITOL (R) 981	THE GIRLS NEXT DOOR
63	41	42	28	EDDIE RABBITT MCA 5611-7022 (R) 981	RABBIT TRAX
64	RE-ENTRY	1	1	MICHAEL JOHNSON MCA 5611-7022 (R) 981	WINGS
65	RE-ENTRY	1	1	PATSY CLINE MCA 5611-7022 (R) 981	SOUNDTRACK SWEET DREAMS, THE LIFE AND TIMES OF PATSY CLINE
66	66	—	2	NEW GRASS REVIVAL MCA 5611-7022 (R) 981	NEW GRASS REVIVAL
67	72	66	36	EVERLY BROTHERS MERCURY 8122-420 782 1 M POLYGRAM	BORN YESTERDAY
68	75	45	17	RONNIE MCOWELL MCA CURE 5770 MCA (R) 981	TEK UP IN LOVE
69	64	62	244	ALABAMA MCA 5649-1 (R) 981	ALABAMA MUSIC
70	36	30	72	ROSANNE CASH COLUMBIA C 39463	RHYTHM AND ROMANCE
71	45	35	32	SOUTHERN PACIFIC WARNER BROS. 1-25409 (R) 981	KILLBILLY BLUE
72	70	65	131	THE STALLER BROTHERS MERCURY 8122-420 782 1 M POLYGRAM	ATLANTA BLUE
73	60	37	22	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH	CLASS OF '55
74	74	58	18	REBA NELSON MCA 5681 (R) 981	REBA NELSON
75	73	53	7	BARBARA MANDRELL MCA 5769	MOMENTS

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Compiled from a national sample of retail stores and one stop sales stores and radio plays.					THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE		ARTIST	
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	TITLE	ARTIST	
1	2	4	15	THAT ROCK WON'T ROLL (T. HARRIS/REUNION) (S. 1986)	★★ No. 1 ★★ 1 week at No. One	RESTLESS HEART RCA 92774	50	57	63	5	WERENT YOU LISTENING (J. HARRIS/REUNION) (S. 1986)	ADAM BAKER RCA 92774		
2	3	6	12	YOU'RE STILL NEW TO ME (T. HARRIS/REUNION) (S. 1986)	MARIE OSMOND WITH PAUL DAVIS CARTLO, CUM 3633 CAVIS	51	44	29	19	YOU CAN'T STOP LOVE (J. HARRIS/REUNION) (S. 1986)	SCHUYLER KNOBLOCH & OVERSTREET MCA 92571-1			
3	5	7	13	SHE USED TO BE SOMEONE'S BABY (T. HARRIS/REUNION) (S. 1986)	LARRY, STEVE, RUDY THE GAT IN THE GAT COLUMBIA 34502-2	52	56	60	5	WE'LL BE TOGETHER TOGETHER (J. HARRIS/REUNION) (S. 1986)	CARLETTE LIV 125 M40			
4	7	11	9	TOUCH ME WHEN WE'RE DANCING (T. HARRIS/REUNION) (S. 1986)	ALABAMA RCA 92572-2	53	61	—	2	HOMECOMING '63 (J. HARRIS/REUNION) (S. 1986)	KEITH WHITLEY RCA 92571-1			
5	3	12	12	AT THE SOUND OF THE TONE (T. HARRIS/REUNION) (S. 1986)	JOHN SCHNEIDER RCA 92571-1	54	41	22	19	JUST ANOTHER LOVE (J. HARRIS/REUNION) (S. 1986)	★ TANYA TUCKER CARTLO, CUM 3633 CAVIS			
6	10	14	10	IT AIN'T COOL TO BE CRAZY ABOUT YOU (T. HARRIS/REUNION) (S. 1986)	GEORGE STRAIT RCA 92574	55	60	67	4	SHE'S THE TRIP THAT I'VE BEEN ON (J. HARRIS/REUNION) (S. 1986)	LARRY MOORE MERCURY 888 044 1703 JAGS			
7	6	8	14	NO ONE MENDS A BROKEN HEART LIKE YOU (T. HARRIS/REUNION) (S. 1986)	BARBARA MANDELL RCA 92571-1	56	NEW	1	1	FIRE IN THE SKY (J. HARRIS/REUNION) (S. 1986)	★★★ HOT SHOT BUD ★★★ NITTY GRITTY DIRT BAND MCA 92571-1			
8	14	15	11	HELL AND HIGH WATER (T. HARRIS/REUNION) (S. 1986)	★ G. GRAHAM BROWN RCA 92571-1	57	42	21	15	WOIN'T WE (J. HARRIS/REUNION) (S. 1986)	LEE GREENWOOD MCA 92571-1			
9	15	18	8	TOO MUCH IS NOT ENOUGH (T. HARRIS/REUNION) (S. 1986)	BELLAMY BROTHERS WITH THE FORESTER SISTERS MCA 92571-1	58	75	—	2	THE WHITES (J. HARRIS/REUNION) (S. 1986)	THE WHITES MCA 92571-1			
10	11	11	11	HONKY TONK CROWD (T. HARRIS/REUNION) (S. 1986)	JOHN ANDERSON RCA 92571-1	59	NEW	1	1	RIGHT HAND MAN (J. HARRIS/REUNION) (S. 1986)	EDDY RAVEN MCA 92571-1			
11	3	3	14	DIGGIN' UP BONES (T. HARRIS/REUNION) (S. 1986)	RANDY TRAVIS WARNER 92571-1	60	82	—	2	WHEN A WOMAN CRIES (J. HARRIS/REUNION) (S. 1986)	JAMIE FRICKE COLUMBIA 34502-2			
12	18	19	18	DADDY'S HANDS (T. HARRIS/REUNION) (S. 1986)	★ HOLLY DUNN MCA 92571-1	61	65	77	3	ROMANCE (J. HARRIS/REUNION) (S. 1986)	JIM COLLINS TUN 11217			
13	8	8	18	STARTING OVER AGAIN (T. HARRIS/REUNION) (S. 1986)	STEVE WAINER RCA 92571-1	62	53	54	5	THEY DON'T MAKE THEM LIKE THEY USED TO (J. HARRIS/REUNION) (S. 1986)	KENNY ROGERS RCA 92571-1			
14	13	23	6	GIVE ME WINGS (T. HARRIS/REUNION) (S. 1986)	★ MICHAEL JOHNSON RCA 14422	63	63	72	3	SOUTHERN AIR (J. HARRIS/REUNION) (S. 1986)	RAY STEVENS MCA 92571-1			
15	20	26	8	MIND YOUR OWN BUSINESS (T. HARRIS/REUNION) (S. 1986)	HANK WILLIAMS, JR. WARNER 92571-1	64	NEW	1	1	IT DON'T BURY ME, TIL I'M READY (J. HARRIS/REUNION) (S. 1986)	OWIGHT YOKAM REPRISE 72002 WYAM			
16	12	19	18	WINE COLORED ROSES (T. HARRIS/REUNION) (S. 1986)	GEORGE JONES RCA 92571-1	65	73	—	2	DO NOT BURY ME, TIL I'M READY (J. HARRIS/REUNION) (S. 1986)	JOHN P. RAY MERCURY 888 044 1703 JAGS			
17	13	20	18	I MISS YOU ALREADY (T. HARRIS/REUNION) (S. 1986)	BILLY JOE ROYAL ATLANTIC 92571-1	66	66	78	3	OLIVE MOON (J. HARRIS/REUNION) (S. 1986)	RAY CHARLES COLUMBIA 34502-2			
18	21	25	10	OUT GUN' CATTIN' (T. HARRIS/REUNION) (S. 1986)	★ SAWYER BROWN WITH "CAT" JOE BONSAULT CARTLO, CUM 3633 CAVIS	67	77	—	2	ME AND YOU (J. HARRIS/REUNION) (S. 1986)	DONNA FARGO MERCURY 888 044 1703 JAGS			
19	23	23	8	WHAT YOU'LL DO WHEN I'M GONE (T. HARRIS/REUNION) (S. 1986)	WAYLON JENNINGS RCA 92571-1	68	48	36	19	BOTH TO EACH OTHER (FRIENDS & LOVERS) (J. HARRIS/REUNION) (S. 1986)	EDDIE RABBITT & JIMMY NEWTON COLUMBIA 34502-2			
20	22	28	7	LOWE'S GONNA GET YOU SOMEDAY (T. HARRIS/REUNION) (S. 1986)	RICKY SARGENT RCA 92571-1	69	52	38	18	SECOND TO NO ONE (J. HARRIS/REUNION) (S. 1986)	★ ROSANNE CASH RCA 92571-1			
21	9	9	11	CHEAP LOVE (T. HARRIS/REUNION) (S. 1986)	JUICY NEWTON RCA 14417	70	70	73	3	LOOKING FOR SUZANNE (J. HARRIS/REUNION) (S. 1986)	THE OSMONDS EMERAMERICA 92571-1			
22	21	30	8	WHAT AM I GONNA DO ABOUT YOU (T. HARRIS/REUNION) (S. 1986)	★ REBA MCENTIRE RCA 92571-1	71	NEW	1	1	STILL IN THE PICTURE (J. HARRIS/REUNION) (S. 1986)	LEON EVELLETTE COLUMBIA 34502-2			
23	13	11	8	CRY MYSELF TO SLEEP (T. HARRIS/REUNION) (S. 1986)	THE JODES RCA 92571-1	72	47	37	13	MY LIFE'S A JOKE (J. HARRIS/REUNION) (S. 1986)	ANNE MURRAY COLUMBIA 34502-2			
24	21	30	8	THEN IT'S LOVE (T. HARRIS/REUNION) (S. 1986)	DON WILLIAMS CARTLO, CUM 3633 CAVIS	73	81	—	2	I DON'T MEAN MAYBE (J. HARRIS/REUNION) (S. 1986)	★ J. MASTERS BERNARD 92571-1			
25	18	33	7	STAND ON IT (T. HARRIS/REUNION) (S. 1986)	MEL COMBES CARTLO, CUM 3633 CAVIS	74	NEW	1	1	ONE MAN BAND (J. HARRIS/REUNION) (S. 1986)	★ MOE BANDO JANUARY 92571-1			
26	30	18	10	WALK THE WAY THE WIND BLOWS (T. HARRIS/REUNION) (S. 1986)	★ KATHY MATTHEW MERCURY 888 044 1703 JAGS	75	58	46	15	A GIRL LIKE EMMYLOU (J. HARRIS/REUNION) (S. 1986)	SOUTHERN PACIFIC COLUMBIA 34502-2			
27	33	43	8	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) (T. HARRIS/REUNION) (S. 1986)	T. C. SHEPARD COLUMBIA 34502-2	76	76	81	3	DAVE EVELY (J. HARRIS/REUNION) (S. 1986)	BART CAMERON REPRISE 72002 WYAM			
28	35	44	8	FALLIN' FOR YOU FOR YEARS (T. HARRIS/REUNION) (S. 1986)	CONWAY TWITTY CARTLO, CUM 3633 CAVIS	77	71	69	22	TEEN FEAT (J. HARRIS/REUNION) (S. 1986)	KEITH WHITLEY JCS 12453			
29	11	18	10	BAD LOVE (T. HARRIS/REUNION) (S. 1986)	PAKE MCINTIRE RCA 92571-1	78	NEW	1	1	YOUR LOVING SIDE (J. HARRIS/REUNION) (S. 1986)	BUTCH BAKER MERCURY 888 044 1703 JAGS			
30	11	40	9	OH DARLIN' (T. HARRIS/REUNION) (S. 1986)	THE O'JAYS COLUMBIA 34502-2	79	84	—	2	OH YOU MIND IF I STEP INTO YOUR DREAMS (J. HARRIS/REUNION) (S. 1986)	THE FORESTER SISTERS MERCURY 888 044 1703 JAGS			
31	11	42	7	SHE THINKS THAT SHE'LL MARRY (T. HARRIS/REUNION) (S. 1986)	★ JUDY RYAN MCA 92571-1	80	81	64	18	WHEN YOU HURT HURT (J. HARRIS/REUNION) (S. 1986)	RONNIE MCCOWELL MCA 92571-1			
32	30	19	8	YOU STILL MOVE ME (T. HARRIS/REUNION) (S. 1986)	D. L. HARRIS RCA 92571-1	82	NEW	1	1	WHEN I'M FREE AGAIN (J. HARRIS/REUNION) (S. 1986)	RODNEY CROWELL COLUMBIA 34502-2			
33	11	2	10	TOO MANY TIMES (T. HARRIS/REUNION) (S. 1986)	★ EARL THOMAS CONLEY AND ANITA PATTON RCA 92571-1	83	NEW	1	1	OLE ROCK & ROLL (WITH A COUNTRY HEART) (J. HARRIS/REUNION) (S. 1986)	KEITH STEGALL RCA 92571-1			
34	50	45	8	OUT AMONG THE STARS (T. HARRIS/REUNION) (S. 1986)	MERLE HAGGARD RCA 92571-1	84	69	64	15	I'M NOT TRYING TO FORGET YOU (J. HARRIS/REUNION) (S. 1986)	WILLIE NELSON COLUMBIA 34502-2			
35	10	3	10	IT'LL BE ME (T. HARRIS/REUNION) (S. 1986)	D. L. HARRIS RCA 92571-1	85	NEW	1	1	SWEET TIME (J. HARRIS/REUNION) (S. 1986)	JILL HOLLIER WARNER 92571-1			
36	19	18	8	THE CARPENTER (T. HARRIS/REUNION) (S. 1986)	JOHN CONLEE RCA 92571-1	86	NEW	1	1	FROM WHERE I STAND (J. HARRIS/REUNION) (S. 1986)	DUDE GRAY CARTLO, CUM 3633 CAVIS			
37	18	58	3	LEAVE ME LOVELY (T. HARRIS/REUNION) (S. 1986)	GARY MORRIS WARNER 92571-1	87	87	—	2	CRY BABY (J. HARRIS/REUNION) (S. 1986)	THE LOWES RCA 92571-1			
38	36	36	8	ONLY YOU (T. HARRIS/REUNION) (S. 1986)	★ THE STATER BROTHERS MERCURY 888 044 1703 JAGS	88	58	55	19	GUJARIS CADILLACS (J. HARRIS/REUNION) (S. 1986)	OWIGHT YOKAM REPRISE 72002 WYAM			
39	29	32	10	EVERYTHING USED TO DO (T. HARRIS/REUNION) (S. 1986)	GENE WITSON RCA 92571-1	89	NEW	1	1	YOU'RE MINE (J. HARRIS/REUNION) (S. 1986)	OREANS MCA 92571-1			
40	14	53	4	SOMEDAY (T. HARRIS/REUNION) (S. 1986)	STEVE EARLE RCA 92571-1	90	NEW	1	1	STANING TOO CLOSE TO THE MOON (J. HARRIS/REUNION) (S. 1986)	TINA O'NEILL CHARTER 702			
41	59	62	3	COWBOY MAN (T. HARRIS/REUNION) (S. 1986)	LYLE LOVETT MCA 92571-1	91	78	52	11	WE HAD IT ALL (J. HARRIS/REUNION) (S. 1986)	DOLLY PARTON RCA 92571-1			
42	25	10	17	etmoi (T. HARRIS/REUNION) (S. 1986)	CRYSTAL GAYLE RCA 92571-1	92	80	82	3	THE AUCTION (J. HARRIS/REUNION) (S. 1986)	SOUTHERN REIGN RCA 92571-1			
43	54	65	3	JOTTA HAVE YOU (T. HARRIS/REUNION) (S. 1986)	ETHEL BURNETT RCA 92571-1	93	72	75	3	YOU CAN'T TAKE IT WITH YOU (J. HARRIS/REUNION) (S. 1986)	WILLIAM LEE GOLDEN MCA 92571-1			
44	51	59	3	BABY I WANT IT (T. HARRIS/REUNION) (S. 1986)	★ GIRLS NEXT DOOR CARTLO, CUM 3633 CAVIS	94	79	57	21	ALWAYS HAVE ALWAYS WILL (J. HARRIS/REUNION) (S. 1986)	★ JAMIE FRICKE COLUMBIA 34502-2			
45	42	—	3	I'LL COME BACK AS ANOTHER WOMAN (T. HARRIS/REUNION) (S. 1986)	TANYA TUCKER CARTLO, CUM 3633 CAVIS	95	67	56	22	FOOTIN' MAN (J. HARRIS/REUNION) (S. 1986)	★ STEVE EARLE MCA 92571-1			
46	59	59	3	TOUCH ME WHEN WE'RE DANCING (T. HARRIS/REUNION) (S. 1986)	TANYA TUCKER CARTLO, CUM 3633 CAVIS	96	66	70	12	FOOTIN' MAN (J. HARRIS/REUNION) (S. 1986)	MICHAEL MARTIN MURPHY WARNER 92571-1			
47	37	17	17	SINCE I FOUND YOU (T. HARRIS/REUNION) (S. 1986)	★ SWEETHEARTS OF THE WOOD RCA 92571-1	97	68	79	19	FARTHER DOWN THE LINE (J. HARRIS/REUNION) (S. 1986)	LYLE LOVETT MCA 92571-1			
48	39	16	17	DOO-WAH DO (T. HARRIS/REUNION) (S. 1986)	★ MICKY GILLEY RCA 92571-1	98	83	68	18	QUINTIN TIME (J. HARRIS/REUNION) (S. 1986)	CON HUNLEY CARTLO, CUM 3633 CAVIS			
49	49	51	6	THAT'S MORE ABOUT LOVE (THAN I WANTED TO KNOW) (T. HARRIS/REUNION) (S. 1986)	NICOLETTE LARSON RCA 92571-1	99	74	74	4	TWO SIDES (J. HARRIS/REUNION) (S. 1986)	JIMMY MURPHY ENCORE 10033 MDD			
50	57	63	5	WERENT YOU LISTENING (J. HARRIS/REUNION) (S. 1986)	ADAM BAKER RCA 92774	100	85	71	20	IN LOVE (J. HARRIS/REUNION) (S. 1986)	RONNIE MCCOWELL MCA 92571-1			



# Hot Country Singles & AIRPLAY™

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart

THIS WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
2	7	THAT ROCK WON'T ROLL	RESTLESS HEART 3
2	5	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS 3
2	2	YOU USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS 3
2	2	TOUCH ME WHEN WE'RE DANCING	ALABAMA 3
2	2	HONKY TONK CROWD	JOHN ANDERSON 10
5	5	AT THE SOUND OF THE TONE	JOHN SCHNEIDER 3
5	14	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT 3
5	5	NO ONE MENOS A BROKEN HEART LIKE YOU	BARBARA MANDELL 3
14	14	DADDY'S HANDS	HOLLY DUNN 11
14	14	WINE COLORED ROSES	GEORGE JONES 11
15	15	I MISS YOU ALREADY	BILLY JOE ROYAL 17
15	15	GIVE ME WINGS	MICHAEL JOHNSON 14
13	13	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS 9
14	22	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR. 15
15	18	HELL AND HIGH WATER	T. GRAHAM BROWN 8
16	1	OIGIN' UP BONES	RANDY TRAVIS 11
17	3	STARTING OVER AGAIN	STEVE WARNER 13
18	20	LOVE'S GONNA GET YOU SOMEAY	RICKY SKAGGS 20
19	26	WALK THE WAY THE WIND BLOWS	RATHY MATTEA 26
20	10	CHEAP LOVE	JUICE NEWTON 21
21	23	OUT GONN' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSAAL 18
22	12	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER 3
23	—	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS 10
24	—	CRY MYSELF TO SLEEP	THE JUOS 23
25	17	IT'LL BE ME	EXILE 35
26	—	WHAT AM I GONNA DO ABOUT YOU	REBA MCKENTEE 22
27	24	CRY	CRYSTAL GAYLE 42
28	25	OOO-WAH DAYS	MICKEY GALLEY 48
29	—	BAO LOVE	PAKE MCKENTEE 29
30	—	STAND ON IT	MEL MCDOANIE 25

THIS WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
2	7	THAT ROCK WON'T ROLL	RESTLESS HEART 3
2	5	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS 3
5	5	YOU USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS 3
5	7	TOUCH ME WHEN WE'RE DANCING	ALABAMA 3
5	14	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT 3
5	5	AT THE SOUND OF THE TONE	JOHN SCHNEIDER 3
7	5	NO ONE MENOS A BROKEN HEART LIKE YOU	BARBARA MANDELL 3
7	14	HELL AND HIGH WATER	T. GRAHAM BROWN 8
15	14	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS 9
14	7	DIGIN' UP BONES	RANDY TRAVIS 11
11	12	HONKY TONK CROWD	JOHN ANDERSON 10
12	15	OADOY'S HANDS	HOLLY DUNN 11
13	4	STARTING OVER AGAIN	STEVE WARNER 13
14	17	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR. 15
15	19	GIVE ME WINGS	MICHAEL JOHNSON 14
16	20	OUT GONN' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSAAL 18
17	21	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS 10
18	22	WINE COLORED ROSES	GEORGE JONES 11
19	23	LOVE'S GONNA GET YOU SOMEAY	RICKY SKAGGS 20
20	18	I MISS YOU ALREADY	BILLY JOE ROYAL 17
21	5	CHEAP LOVE	JUICE NEWTON 21
22	24	WHAT AM I GONNA DO ABOUT YOU	REBA MCKENTEE 22
23	25	CRY MYSELF TO SLEEP	THE JUOS 23
24	26	THEN IT'S LOVE	DON WILLIAMS 24
25	27	STAND ON IT	MEL MCDOANIE 25
26	30	WALK THE WAY THE WIND BLOWS	KATHY MATTEA 26
27	—	HALF PAST FOREVER	T.G. SHEPPARD 27
28	—	FALLIN' FOR YOU FOR YEARS	CONWAY TWENTY 28
29	—	BAO LOVE	PAKE MCKENTEE 29
30	—	OH DARLIN'	THE OYAKES 30

## COUNTRY SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (13)	19
ACA/Curb (6)	16
RCA (15)	14
RCA/Curb (1)	13
CAPITOL (8)	11
WARNER BROS. (10)	10
Reprise (2)	9
Warner/Curb (3)	8
COLUMBIA	7
EPIC	6
POLYGRAM	5
Mercury (7)	4
NSO	3
Avista (1)	2
Encore (1)	1
LUV (1)	1
EMI-AMERICA (1)	1
EMI America/Curb (1)	1
ATLANTIC	1
Atlantic/America (1)	1
BERMUDA DUNES	1
CHARITA	1
ORLANDO	1
REGAL	1
REVOLVER	1
TXM	1

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## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC
14 ALWAYS HAVE ALWAYS WILL (Fiction, ASCAP/Columbia, ASCAP) CFP	(WB, ASCAP/Ten Stars, ASCAP/Lodge Nat. ASCAP) CFP	54 IT SHOULD HAVE BEEN EASY (Curb & B&B)
15 AT THE SOUND OF THE TONE (Clay, BMI/Pacific, BMI)	55 FATHERS UNDER THE LINE (Michael B. Galtrow, ASCAP/Life Univell, ASCAP) CFP	55 I SEE THE EXP THAT SHE'S BEEN ON (Hofft Bros. Dryland, BMI)
16 THE BUCKLE (Clay, BMI/Pacific, BMI)	56 FISHMAN NAME (Clay, BMI/Pacific, BMI)	56 I TELL ME (Clay, BMI/Pacific, BMI) CFP/PL
17 DADDY'S HANDS (Clay, BMI/Pacific, BMI)	57 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	57 JUST ANOTHER LOVE (Galtrow, BMI/Columbia, ASCAP) CFP
18 BAO LOVE (Clay, BMI/Pacific, BMI)	58 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	58 LEAVE ME LONELY (Hofft Bros. Dryland, BMI)
19 BOTH TO EACH OTHER (FRIENDS & LOVED) (Clay, BMI/Pacific, BMI)	59 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	59 STAND ON IT (Hofft Bros. Dryland, BMI)
20 THE CUPFESTER (Clay, BMI/Pacific, BMI)	60 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	60 SINCE I FOUND YOU (Clay, BMI/Pacific, BMI)
21 CHAP LOVE (Clay, BMI/Pacific, BMI)	61 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	61 SOMEDAY (Galtrow, BMI/Columbia, ASCAP) CFP
22 COMEY NAME (Clay, BMI/Pacific, BMI)	62 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	62 SOUTHERN AIR (Hofft Bros. Dryland, BMI)
23 CRY (Clay, BMI/Pacific, BMI)	63 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	63 STAND ON IT (Hofft Bros. Dryland, BMI)
24 CHAP LOVE (Clay, BMI/Pacific, BMI)	64 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	64 SINCE I FOUND YOU (Clay, BMI/Pacific, BMI)
25 COMEY NAME (Clay, BMI/Pacific, BMI)	65 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	65 SOMEDAY (Galtrow, BMI/Columbia, ASCAP) CFP
26 CRY (Clay, BMI/Pacific, BMI)	66 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	66 SOUTHERN AIR (Hofft Bros. Dryland, BMI)
27 CHAP LOVE (Clay, BMI/Pacific, BMI)	67 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	67 STAND ON IT (Hofft Bros. Dryland, BMI)
28 COMEY NAME (Clay, BMI/Pacific, BMI)	68 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	68 SINCE I FOUND YOU (Clay, BMI/Pacific, BMI)
29 CRY (Clay, BMI/Pacific, BMI)	69 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	69 SOMEDAY (Galtrow, BMI/Columbia, ASCAP) CFP
30 CHAP LOVE (Clay, BMI/Pacific, BMI)	70 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	70 SOUTHERN AIR (Hofft Bros. Dryland, BMI)
31 COMEY NAME (Clay, BMI/Pacific, BMI)	71 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	71 STAND ON IT (Hofft Bros. Dryland, BMI)
32 CRY (Clay, BMI/Pacific, BMI)	72 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	72 SINCE I FOUND YOU (Clay, BMI/Pacific, BMI)
33 CHAP LOVE (Clay, BMI/Pacific, BMI)	73 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	73 SOMEDAY (Galtrow, BMI/Columbia, ASCAP) CFP
34 COMEY NAME (Clay, BMI/Pacific, BMI)	74 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	74 SOUTHERN AIR (Hofft Bros. Dryland, BMI)
35 CRY (Clay, BMI/Pacific, BMI)	75 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	75 STAND ON IT (Hofft Bros. Dryland, BMI)
36 CHAP LOVE (Clay, BMI/Pacific, BMI)	76 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	76 SINCE I FOUND YOU (Clay, BMI/Pacific, BMI)
37 COMEY NAME (Clay, BMI/Pacific, BMI)	77 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	77 SOMEDAY (Galtrow, BMI/Columbia, ASCAP) CFP
38 CRY (Clay, BMI/Pacific, BMI)	78 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	78 SOUTHERN AIR (Hofft Bros. Dryland, BMI)
39 CHAP LOVE (Clay, BMI/Pacific, BMI)	79 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	79 STAND ON IT (Hofft Bros. Dryland, BMI)
40 COMEY NAME (Clay, BMI/Pacific, BMI)	80 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	80 SINCE I FOUND YOU (Clay, BMI/Pacific, BMI)
41 CRY (Clay, BMI/Pacific, BMI)	81 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	81 SOMEDAY (Galtrow, BMI/Columbia, ASCAP) CFP
42 CHAP LOVE (Clay, BMI/Pacific, BMI)	82 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	82 SOUTHERN AIR (Hofft Bros. Dryland, BMI)
43 COMEY NAME (Clay, BMI/Pacific, BMI)	83 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	83 STAND ON IT (Hofft Bros. Dryland, BMI)
44 CRY (Clay, BMI/Pacific, BMI)	84 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	84 SINCE I FOUND YOU (Clay, BMI/Pacific, BMI)
45 CHAP LOVE (Clay, BMI/Pacific, BMI)	85 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	85 SOMEDAY (Galtrow, BMI/Columbia, ASCAP) CFP
46 COMEY NAME (Clay, BMI/Pacific, BMI)	86 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	86 SOUTHERN AIR (Hofft Bros. Dryland, BMI)
47 CRY (Clay, BMI/Pacific, BMI)	87 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	87 STAND ON IT (Hofft Bros. Dryland, BMI)
48 CHAP LOVE (Clay, BMI/Pacific, BMI)	88 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	88 SINCE I FOUND YOU (Clay, BMI/Pacific, BMI)
49 COMEY NAME (Clay, BMI/Pacific, BMI)	89 CRY ME IN THE SKY (Lob-Slow-Are, ASCAP/Victoria Circle, ASCAP) CFP	89 SOMEDAY (Galtrow, BMI/Columbia, ASCAP) CFP
50 CRY (Clay, BMI/Pacific, BMI)	90 FROM HERE I STAND (Clay, BMI/Pacific, BMI)	90 SOUTHERN AIR (Hofft Bros. Dryland, BMI)

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SHEET MUSIC AGENTS	
are listed for piano/vocal sheet music copies and may not represent issued folio rights.	
ABP Apple Blackwood	CP Columbia Pictures
ALM A&M	HAN Hansen
B-M Behrman	HL Hal Leonard
B-3 Big Brother	IMN Ince Neff
BP Brite	MCA MCA
CA Chryl	PCP Peer Sonlight
CLM Cherry Lane	PLY Plymorth
CPL Century	WDM Warner Bros.

## Racks Become Big Players In Video NARM Meet Details Challenges In Move

BY EARL PAIGE

PHOENIX, Ariz. The home video market has matured to the point that rackjobbers—who already service mass merchandisers effectively with prerecorded audio—can become important players in video, too.

But the move to a new product involves numerous challenges, which were addressed here in depth during the fifth annual National Association of Recording Merchandisers (NARM) Wholesalers Conference Oct. 28-Nov. 1 at the La Posada in Scottsdale (Billboard, Nov. 8).

Setting the tone for the event's first major exploration of video was keynote Bob De Lellis, group vice president consumer products, CBS/Fox Video. Drawing from his experience in hard goods, where the motto was "Stack 'em high, let 'em fly," De Lellis suggested the new metaphor might be "Rack 'em deep, we'll all keep together."

Two areas De Lellis focused on were the physical nature of the prerecorded audio product with video. He also noted that the rackjobber must refigure—as the compact disk configuration's sales are exploding—while being conscious of "dollars-per-square-foot pressure" when video is added to the inventory mix.

De Lellis said that while there are similarities between the home video consumer and prerecorded audio consumer, there are "basic differences. It's not that people are pre-sold on video, they know the prod-

uct."

Everything points to increasing consumer interest in purchasing video rather than renting it, said Stephen Wilson, president of the Fairfield Group, a research firm. The consumer's interest in rental "will diminish. Theaters peaked out. Pay television is struggling to stay at a 25% household level. We're starting to see this in consumer response from the past two months," he said.

Asking the panel a series of questions was Richard Greenwald, president, Interstate Group, a rack firm. Panelists were Rand Bleimaster, senior vice president Embassy Home Video; Louis Poala, vice president video distribution, MCA Home Video; Jack Kanne, director of sales, Paramount Home Video; Gary Khammar, senior vice president, RCA/Columbia Pictures Home Video; David Mount, vice president sales, Warner Home Video; and Ben Tenn, vice president home video, Walt Disney Home Video.

Referring to the rackjobber as a new home video player who must promote the product to the consumer, Feola said, "We're in a missionary role. We [have to] spend all that money on advertising."

Urging wide selection, Penn said, "Assortment is the nature of the business. It drives consumer satisfaction." The proliferation of B and C titles is also part of the territory Mount suggested. "If we can take a title that's stopped dead and fill in holes, 20,000-30,000 pieces makes sense to us," he said, adding that the mass merchandisers reach many different markets.

Speaking of the contrasts be-

tween record and tape department fixturing, Khammar said mass merchandiser outlets "are not Targetized," an obvious reference to the giant Target chain. "They told us in Minneapolis they don't hang things from the ceiling. We'd much rather you came to us and told us your point-of-purchase needs." The point was echoed by Penn, who added, "We're open, this is our first opportunity with fixtures [for mass merchandisers]."

Other topics included the gradual shift from stock balancing to returns based on purchase percentages; the clamshell vs. the slip-sleeve package; co-op policies; handling of defective merchandise; and the future of Beta, 8mm, and laser-disc configurations.

In the one major exchange with the audience, Feola asked the rack vice on music video. David Lieberman, chairman of Lieberman Enterprises, said, "It's not just about price, it's program content. There is more than just taking a camera into a concert. There has to be a video that is a good mix of audio and that is very, very expensive. The economics just aren't there."



**Radio Reception.** Record World's Monmouth Mall store in Monmouth, N.J., hosts an in-store appearance of radio personality Gary "Boy Gary" Debatte, a member of Howard Stern's crew from WXRK-FM "K-Rock" New York. Pictured, from left, are John Ciampi, K-Rock intern; Max Felder, the station's assistant promotion director; Jody Dunowitz, account executive, K-Rock; Debatte; and Tim Ophio, public relations specialist, Record World.

## But Record, Tape Sales Decline At N.Y. Instrument Store Prerecorded Music Still Counts At Hilton

BY DAVID WYKOFF

BOSTON Though record and tape sales have declined appreciably for Hilton Music Stores, a New York musical instrument dealership, prerecorded music still accounts for a significant portion of overall business and remains an important customer draw.

R. Arthur Hilton, company founder and president, says, "Records have been a part of business at Hilton since nearly the company's beginning 25 years ago, and they started out as over a third of our business. Now, in the stores that carry records and tapes, they account for approximately 20% of sales, with keyboards and musical instruments comprising most of the other 80%."

He says, "Profits for the prerecorded music departments are now rather low," noting that at one time records and tapes were among the Caslebury, N.Y.-based chain's most profitable products.

"They now function primarily as a draw to bring customers into the stores. We don't put a lot of effort into maintaining or supplying them. That's taken care of by a local rackjobber called King Record," says Hilton. Hilton Music owns the entire LP/cassette inventory. Exercising a frequently used option, Hilton's chain brought the stock out-right from King.

According to Hilton, six of the chain's nine outlets, mostly located in 2,000- to 3,000-square-foot mall spaces, carry record and tape. Approximately 80% of Hilton's prerecorded music inventory is comprised of cutout records and tapes,

and the remaining 20% is in hit product, says Hilton, noting that the chain stocks no singles or CDs and that sales are nearly evenly split between albums and cassettes. Most hit product is sold at \$2 under list, and cutouts normally retail at two or three for \$5.

Hilton attributes the declining figures to increased competition and the company's primary focus on instrument sales and instruction. "We were once able to do very well with records, and they were a natural extension of our teaching ser-

vices and equipment sales. In fact, Record Town started in my stores, and I later sold those record departments off."

In more recent years, "we've seen record sales drop because we can't compete with the large chains in terms of price, selection, or advertising. And we're not looking for that. That's not the primary focus of the business. [The focus is] on instruments and teaching, which is why I got into the business in the first place, and records and tapes were just an offshoot of that."

## New Releases

### ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play, CA—cassette; NA—price not available. Multiple records end/or tapes in a set appear within parentheses following the manufacturer number. ▲—Simultaneous release on CD.

#### POP/ROCK

**APPLIED SCIENCE**

Definition

LP Entry (Kalamazoo) 901 not

**CBS**

Give The Loud

LP Instrument 1482 94 98

CA (C&W) 94 98

**CLUB NOUVEAU**

Life, Love & Pain

LP Warner Bros. 1 25531/WEA 94 98

CA 4 25531/WEA 98 98

**JOSHUA RICH**

Dreams Come True

EP (Lantern) 9751-55 98

CA 4 (C101) 95 98

#### BLACK

**ASHTON**

Coconut Pudding

LP Warner 951 1001 not

**SYLVESTER**

Mutual Attraction

LP Warner Bros. 1 25527/WEA 94 98

CA 4 25527/WEA 98 98

#### COMPACT DISC

**A-HA**

Scoundrel Days

CD Warner Bros. 2 25551/WEA 91 98

**LESLIE GRANTON & FUN**

What Is It What It Is

CD EICED 1004 Extended/Options/Not

**FATBUTTER**

One Of A Kind

CD EICED 1001/Golden Boy 1002/Options/Not

**RUSS FREEMAN**

Nonchalant Playground

CD (Warner) 1 25543/WEA 94 98

**BOB JAMES**

Ovation

CD Warner Bros. 2 25449/WEA 91 98

(Continued on page 11)

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## SAM GOODY PRIMED FOR THE HOLIDAYS

## GOODY WRAP IT UP



Goody's Goodies. Brass from The Musicland Group accept "Wrap It Up" convention jackets during the Sam Goody chain's October gathering in Cherry Hill, N.J. From left are Arnie Bernstein, senior vice president of operations, Musicland; Larry Gaines, vice president and general manager, Sam Goody; Jack Eugster, Musicland Group president and CEO; Cindy Marchese, administrative assistant, Sam Goody; and Randy Abbott, Goody's manager of stores and personnel.



And The Winner Is... Randy Abbott, Goody's manager of stores and personnel, hosts the wab's Sam Goody Awards.

Good Show, Show. Bob Show, right, district manager of South Jersey stores, receives his award from Arnie Bernstein, senior vice president of operations, The Musicland Group.



Leaders Of The Pack. Home office staffers recognize outstanding accomplishments by field personnel with the chain's first-ever Sam Goody Awards. From left are Randy Abbott, manager of stores and personnel; Larry Gaines, vice president and general manager; Mary Jane Nagel, manager of field operations and merchandise; and Cindy Marchese, administrative assistant.

BY GEOFF MAYFIELD

NEW YORK The 63-store Sam Goody chain got its managers primed for the fourth-quarter drive with a two-day convention in October. The agenda was heavy on entertainment and light on business.

"The whole program here is intended to be a rah-rah meeting and a kickoff for Christmas," says Larry Gaines, vice president and general manager of The Musicland Group's Sam Goody division.

"We wanted to say thank you to our managers because Sam Goody went through some rough times earlier, and we've really been kicking tail for the last 18 months."

The confab was held at the Cherry Hill Inn in Cherry Hill, N.J., a centralized location within Goody's territory.

The theme Wrap It Up was carried through by the Edison, N.J.-based staff, which utilized a television programming format to tie all of the convention's events together. Under the banner of the SGTV network, the meet featured takeoffs on standard video fare:

- A news program was co-anchored by Mary Jane Nagel, field operations and merchandise manager, and Randy Abbott, stores and personnel manager. Ken Onstad, district manager for New York City and Northern New Jersey, acted as "weatherman," with an upbeat sales forecast.

- A Phil Donahue style featured Musicland's top four executives as guests: Jack Eugster, president; Arnie Bernstein, senior vice president of operations; Gary Ross, senior vice president of merchandising; and Keith Benson, senior vice president and chief financial officer.

- Gaines hosted a Johnny Carson-style program, with Ed McGowan, district manager for Brooklyn, Queens, and Long Island, N.Y., filling in for Ed McMahon.

"It was really a pet-on-the-back, job-well-done kind of thing," says Mike Mascia, advertising and operations coordinator. "Within the first hour the Moody Blues showed up, and we kept things upbeat through the rest of the convention."

Moody members John Lodge and Patrick Moras took an hour to pose for photos and sign copies of their latest PolyGram album.

CBS provided two showcase performances, one by classical crossover percussionist Brian Shaw and another by the Burns Sisters Band.

All six major label distributors held product presentations. In keeping with the convention's TV network theme, the New York branch of RCA/A&M/Arista Distribution repeated the Name That Tune contest that it had presented earlier at Record World's convention (Billboard, Oct. 25).

Gaines says his staff's goal was that the gathering would mirror the Goody division's sales performances.

"We've been enjoying a really good year, and we anticipate a strong Christmas. We wanted our managers to know we appreciate their efforts. Musicland is picked up recently, but we've been on a real good roll since November of last year."

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Scotch 1120 HI-80 4-Pack \$16.92  
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"Real Boy" High Grade VHS Each \$4.49



SONY HI-80 HI-80  
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TDK HI-90  
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FOR WEEK ENDING NOVEMBER 15, 1986

# Billboard. TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	POP <sup>TM</sup> Compiled from a national sample of retail sales reports.	TITLE
1	5	—	2	BOSTON (MCA MCAD 5185)	<b>** No. 1 **</b> 1 week at No. One	THIRD STAGE
2	1	1	14	STEVE WINWOOD (ISLAND 25448 2) WARNER BROS.		BACK IN THE HIGH LIFE
3	4	6	9	PAUL SIMON (WARNER BROS. 2 23447)		GRACELAND
4	2	2	6	HUEY LEWIS & THE NEWS (CHRISTYAL VIK 41324)		FORE!
5	3	5	10	BILLY JOEL (COLUMBIA CB 40402)		THE BRIDGE
6	7	7	5	TALKING HEADS (SIRE CPC 48157) WARNER BROS.		TRUE STORIES
7	14	—	2	BOSTON (EPIC EX 34188)		BOSTON
8	6	4	18	GENESIS (ATLANTIC 2 21841)		INVISIBLE TOUCH
9	8	3	20	PETER GABRIEL (OFFICE 2 24038) WARNER BROS.		SO
10	12	30	3	BON JOVI (MERCURY 830264) POLYGRAM		SLIPPERY WHEN WEET
11	9	8	8	LIONEL RICHIE (MOTOWN 615860)		DANCING ON THE CEILING
12	19	12	7	BRUCE HORNBY & THE RANGE (MCA PCD 1 8058)		THE WAY IT IS
13	13	10	13	MADONNA (SIRE 2 25442) WARNER BROS.		TRUE BLUE
14	16	—	2	CYHO LAUPER (PARENTAL RM 40313) EPIC		TRUE COLORS
15	10	9	16	SOUNDTRACK (COLUMBIA CB 40323)		TOP GUN
16	11	11	5	TINA TURNER (CAPITOL CPC 41323)		BREAK EVERY RULE
17	27	16	14	ANDREAS VOLLENWEIDER (CBS MASTERWORKS MK 42255)		DOWN TO THE MOON
18	16	14	14	PINK FLOYD (HARVEST CDC 44003) CAPITOL		DARK SIDE OF THE MOON
19	16	20	20	ROBERT PALMER (ISLAND 2 10471) ATLANTIC		RIP TIDE
20	25	18	64	CREDENCE CLEARWATER REVIVAL (FANTASY FPC 623 CCR2)		CHRONICLES
21	14	28	14	STEELY DAN (MCA MCAD 5870)		DECADE
22	27	16	16	DIRE STRAITS (WARNER BROS. 2 25244)		BROTHERS IN ARMS
23	27	27	10	R.E.M. (I.S. 880 5763) MCA		LIFE'S RICH PAGEANT
24	28	27	10	LINDA RONSTADT (ELETRA 9 80474 2)		FOR SENTIMENTAL REASONS
25	30	22	16	EURYTHMICS (MCA PCD 1 9847)		REVENGE
26	29	29	11	ANITA BAKER (ELETRA 80444 2)		RAPTURE
27	23	—	2	EDDIE MONEY (COLUMBIA CB 40096)		NO CONTROL
28	RE-ENTRY			DAVID LEE ROTH (WARNER BROS. 2 25470)		EAT, TEA AND SMILE
29	NEW	1		CHICAGO (COLUMBIA CB 3390)		GREATEST HITS
30	RE-ENTRY			THE FABULOUS THUNDERBIRDS (CBS ASSOCIATED CB 48204) EPIC		TUFF ENUFF

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	CLASSICAL <sup>TM</sup> Compiled from a national sample of retail sales reports.	ARTIST
1	1	1	12	DOWN TO THE MOON (CBS MK 42255)	<b>** No. 1 **</b> 6 weeks at No. One	ANDREAS VOLLENWEIDER
2	2	2	41	BACHBUSTERS (TELARC 80123)		DOH DORSEY
3	3	3	15	SYNCPATED CLOCK (PRO ARTE CDD-264)		ROCHESTER POPS (KUNZEL)
4	4	4	34	HOROWITZ: THE LAST ROMANTIC (DG 419-045)		VLADIMIR HOROWITZ
5	5	5	22	BACH MEETS THE BEATLES (PRO ARTE CDD-211)		JOHN BAYLESS
6	6	7	10	HOROWITZ: THE STUDIO RECORDINGS (DG 419-217)		VLADIMIR HOROWITZ
7	7	6	77	AMADEUS SOUNDTRACK (FANTASY WMM 1791)		NEVILLE MARRINER
8	10	10	7	HOLST: THE PLANETS (TELARC CDD-8013)		ROYAL PHILHARMONIC ORCHESTRA
9	9	9	8	SABRE DANCE (PRO ARTE CDD-250)		HOUSTON SYMPHONY (COMMISSION)
10	12	—	2	SOUTH PACIFIC (CBS MK 42205)		TE KANAWA, CARRERAS
11	8	8	77	TCHAIKOVSKY: 1812 OVERTURE (TELARC 80064)		CINCINNATI POPS (KUNZEL)
12	NEW	1		HOROWITZ IN MOSCOW (DG 419-499)		VLADIMIR HOROWITZ
13	11	11	77	TIME WARP (TELARC 80106)		CINCINNATI POPS (KUNZEL)
14	13	12	32	SWING, SWING, SWING (PHILIPS 412-826)		BOSTON POPS (WILLIAMS)
15	14	14	77	STAR TRACKS (TELARC 80054)		CINCINNATI POPS (KUNZEL)
16	16	13	42	ORCHESTRAL SPECTACULARS (TELARC 80118)		CINCINNATI POPS (KUNZEL)
17	16	16	21	TELARC SAMPLER #3 (TELARC 80083)		VARIOUS ARTISTS
18	16	16	6	ANNIVERSARY (LONDON 417-352)		LUCIANO PAVAROTTI
19	16	16	30	WILLIAM TELL AND OTHER FAVORITE OVERTURES (TELARC 80115)		CINCINNATI POPS (KUNZEL)
20	17	17	17	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) (DG 419-163)		TE KANAWA, CARRERAS (BERNSTEIN)
21	16	16	26	SONGS FROM LIQUID DAYS (CBS MK 39554)		PHILIP GLASS
22	NEW	1		FILMTRAX (PRO ARTE CDD-230)		LYN LARSEN
23	23	23	16	GERSHWIN: RHAPSODY IN BLUE (CBS MK-20899)		LOS ANGELES PHILHARMONIC (THOMAS)
24	21	20	6	ROMANCES FOR SAXOPHONE (CBS MK-42122)		BR-INFORM MARSIALS
25	22	21	23	COPLAND: BILLY THE KID/RODO (ANGEL CDC-47387)		SAINT LOUIS SYMPHONY (SLATKIN)
26	24	22	18	BEAUTIFUL DREAMER (LONDON 417-242)		MARILYN HORNE
27	25	25	25	PLEASURES OF THEIR COMPANY (ANGEL CDC 47196)		KATHLEEN BATTLE, CHRISTOPHER PARKENING
28	26	26	3	BEETHOVEN: PIANO CONCERTO NO. 5 (PHILIPS 418-215)		CLAUDIO ARRAU
29	27	27	77	COPLAND: APPALACHIAN SPRING (TELARC 80078)		ATLANTA SYMPHONY
30	28	24	77	TELARC SAMPLER #1 (TELARC 80101)		VARIOUS ARTISTS



# AudioPlus

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24370, Nashville, Tenn. 37202.

**RING KING VISIBLES** (800-553-9647; in Iowa, 319-263-8144) is debuting two compact disk cabinets. The cabinets are made of oak-finished board, have separate compartments for the disks, and feature removable guides to make room for double sets.

The Select-N-Play series is available in 20- and 40-disk configurations and can be used vertically or horizontally. Protective cork feet are provided for each unit.

Retail price for the CDT-20 cabinet is \$17.95; the CDT-40 will sell for \$24.95.

Audiophiles are the targets of the M Series of speaker and interconnect cables from Monster Cable (415-777-1355). The cables use the company's MicroFiber dielectric construction which each conductor is individually wound.

The M1 speaker cable is available in 15- and 25-foot pairs and has Monster Cable's X-Terminators. The pre-cut lengths are packaged in durable cases that can be used to store more than 100 CDs. Monster's M1000 interconnect cables feature "Bandwidth-balanced" construction, which, according to the product literature, provides "quicker transient response." The M1000 also comes in a variety of pre-cut sizes and is terminated with a new RCA gold-plated connector with a locking outer ring for better contact and "pull-proof reliability." The M Series will ship in December.

Suggested retail prices for the two cables begin at \$9 a foot.



Ring King Visible offers an important option to compact disk enthusiasts whose libraries include multi-CD sets. Both the 20- and 40-disk-capacity Select-N-Play racks have removable guides to accommodate those large jewel boxes.

## NEW RELEASES

(Continued from page 39)

### ROB MULLINS

#### Soulscape

#### Nile Street

CD/RMC RMC1007/PARAS Group/Wea

### THE PRETENDERS

#### Get Close

CD Sire 2-25489/WEA/\$15.98

### MICHAEL TOMLINSON

#### Run This Way Forever

CD Shout Run DR2301/PARAS Group/Wea

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#### Listener Friendly

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CA 5001/\$8.98

### PETER KATER

#### Two Hearts

LP POK 4021/Opusone/\$8.98

CA 4091/\$8.98

### BILL MEYERS

#### Images

LP Soundstep SP114/P.A.R.A.S./\$8.98

CA SP114/\$8.98

### ▲ TOM SCOTT

### One Night/One Day

LP Soundstep SP2102/\$8.98

CA SP2102/\$8.98

CD SP2102/\$14.98

### ▲ BILL WATROUS

#### Somewhere Else

LP Soundstep SP2100/\$8.98

CA SP2100/\$8.98

CD SP2100/\$14.98

## NEW AGE

### ALVIN CURRIAN

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LP New Age/Nonesuch/\$8.98

CA NAG21/\$8.98

To get your company's new releases listed, send release sheets or tape the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to: Radio Recs, Billboard, 1515 Broadway, New York, N.Y. 10036.

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## CDs Carry The Market, Rising 166% French Record, Tape Sales Drop Sharply

BY PHILIPPE CROCO

PARIS French record and tape sales are continuing to fall despite hopes that last year's negative trend could be reversed. Figures released here by the trade group SNEP show that in the first six months of 1986, singles sales were down 16% from the same period last year, album sales were down 17%, and cassette sales were down 5.6%.

SNEP figures for the months of May and June reveal an even more marked decline, with singles and LPs each plummeting about 22.5% and cassettes down 10% on the corresponding months in 1985. What makes the situation particularly troubling is that 1985 was itself a bad year, with overall sales 4% below the levels of 1984 (Billboard, Sept. 13).

Just as in 1985, however, price increases above the rate of inflation have helped generate turn-over growth in the first half of the year, with earnings actually 6% higher than in the corresponding six months of 1985. The business

can also take comfort from the continued dramatic progress of CD sales, up 166% in the first half of the year, accounting for 5% of overall industry volume and 15% of overall turnover. The split between classical and pop sales is now 50/50, compared with 60/40 in 1985.

Absence of product is not seen as the key problem. There has been no shortage of high-quality releases from local and international artists. Gold, J.J. Goldman, Renaud, Indochine, Etienne Daho, Jeanne Mas, Stephanie (daughter of the late Princess Grace of Monaco), and other domestic acts have achieved satisfactory sales. Two independent labels, headed by Paul Ledermann and Alain Pugin, have dominated the charts here for much of the year, the former with the compilation "Le Disque Des Records Des Slows," the latter with the new group Images.

Hopes are now pinned on the pre-Christmas sell-in. Last December proved an exceptional month, with sales up 25% on the same month a year before. Company

heads are now waiting anxiously to see if this December will prove similarly successful.

At the root of the French industry's difficulties, though, is the stagnation in consumer spending power, which has prompted many record buyers to switch their priorities to more essential items. If sales figures at the end of the year merely confirm instead of show a reversal of the downward trend, it is expected that the executive reshuffles that have shaken the business throughout 1986 will continue, with many more presidents, managing directors, and other senior staffers changing, or loosing, their jobs.

## 3M Ties Promo To Sponsorship Of Olympics

LOS ANGELES 3M is building a global marketing, promotional, and merchandising campaign around its recently announced sponsorship of the 1988 Olympics. The Winter Olympics are set to take place in Calgary, Alberta, and the Summer Olympics will take place in Seoul, Korea.

Through the deal, the company's Scotch brand of videocassettes, audiocassettes, computer diskettes, and computer data products become official products of the Olympics. Record dealers, video outlets, mass merchandisers, and other retailers will be the recipients of promotional offers, which will spill over to the consumer.

Individual campaigns are still in development. According to a company spokesman, the fact that a 3M brand is the official videotape of the 1988 Olympics will lead to the creation of far-reaching promotions for that product area.

George Burr, marketing operations manager for the magnetic media division, says the importance of this promotion is that it involves the entire company and cuts across a broad spectrum of product categories—22 areas that have a variety of products within them.

3M says this will allow for cross-promotions between products and categories. Burr says, "We will back it up with unique promotional marketing efforts on a company-wide basis."

All 3M products will soon feature Olympic signage. Print, television, and co-op advertising will focus on products with Olympic signage.

It is estimated that 30%-50% of the company's communications budget will be used for this campaign.

JIM MCCULLOUGH

## TOP MIDLINE ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	WEEKS AGO	ARTIST	TITLE
		(LABEL & NUMBER-DISTRIBUTING LABEL)	
1	1	AEROSMITH COLUMBIA PC 36485 (1985)	44 weeks at No. 1 AEROSMITH'S GREATEST HITS
2	2	ELTON JOHN MCA 1589 (1974)	ELTON JOHN'S GREATEST HITS
3	4	DOOM MCLEAN UNITED ARTISTS LN 10037 (1971)	AMERICAN PIE
4	3	BRUCE SPRINGSTEEN COLUMBIA PC 31093 (1975)	GREETINGS FROM ASBURY PARK
5	6	STEPPENWOLF MCA 1399 (1973)	16 GREATEST HITS
6	5	THE MONKEES ARISTA AS-5061 (1979)	THE MONKEES' GREATEST HITS
7	7	ELTON JOHN MCA 1590 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
8	8	THE WHO MCA 1691 (1971)	WHO'S NEXT
9	9	NEL DIAMOND MCA 1490 (1974)	12 GREATEST HITS
10	11	MEATLOAF EPIC PC 38474 (1977)	BAT OUT OF HELL
11	13	STEVE MILLER CAPITOL LN 59321 (1979)	GREATEST HITS 1974-1978
12	10	THE GUESS WHO RCA ANJ-3692 (1971)	THE BEST OF THE GUESS WHO
13	12	STEELY DAN MCA 37124 (1977)	AJA
14	18	CHICAGO COLUMBIA PC-33900 (1975)	CHICAGO IX - GREATEST HITS
15	14	LYNRYD SKYNYRDO MCA 1685 (1978)	PRONOUNCED LEH-NEED SKAI-NEED
16	22	LEO ZEPPULIN ATLANTIC SD-19125 (1971)	LEO ZEPPULIN IV
17	15	DAVID BOWIE RCA ANJ-3643 (1975)	THE RISE AND FALL OF ZIGGY STARUST
18	16	BILLY JOEL COLUMBIA PC-35544 (1974)	PIANO MAN
19	17	THE WHO MCA 1496 (1973)	THE WHO'S GREATEST HITS
20	24	STEELY DAN MCA 5324 (1992)	GOLD
21	19	AEROSMITH COLUMBIA PC 33479 (1975)	TOYS IN THE ATTIC
22	28	PHIL COLLINS ATLANTIC SD-16029 (1981)	FACE VALUE
23	21	HEART PORTLAND PC 34795 (1977)	LITTLE QUEEN
24	23	JANIS JOPLIN MCA 32166 (1973)	JANIS JOPLIN'S GREATEST HITS
25	26	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
26	25	JIMMY BUFFETT MCA 37350 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
27	26	SIMON AND GARFUNKEL COLUMBIA PC-614 (1970)	BRIDGE OVER TROUBLED WATER
28	38	VARIOUS ARTISTS MCA 1992 (1978)	ANIMAL HOUSE SOUNDTRACK
29	27	STEELY DAN MCA 37220 (1990)	GAUCHO
30	84	CREDENCE CLEARWATER REVIVAL FANTASY ORC-4519 (1970)	COSMO'S FACTORY
31	33	THE BEATLES CAPITOL SN 14021 (1978)	ROCK 'N' ROLL MUSIC VOL. II
32	29	HEART PORTLAND PC 35550 (1978)	DOLL & BUTTERFLY
33	31	MARVIN GAYE MOTOWN M-81 (1970)	MARVIN GAYE'S GREATEST HITS
34	21*	AC/DC ATLANTIC SD-16019 (1980)	BACK IN BLACK
35	34	THE WHO MCA 37003 (1979)	WHO ARE YOU
36	34	BOZ SCAGGS COLUMBIA PC 36441 (1980)	HITS
37	35	CREDENCE CLEARWATER REVIVAL FANTASY ORC-4519 (1970)	WILLY AND THE POOR BOYS
38	RE-ENTRY	THE BEATLES CAPITOL SN 16020 (1974)	ROCK 'N' ROLL MUSIC VOL. I
39	36	CREDENCE CLEARWATER REVIVAL FANTASY ORC-4512 (1969)	GREEN RIVER
40	40	CHICK TRAP EPIC PC 35795 (1979)	LIVE AT BUDOKAN

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# 'No Credit Card Needed': System Seems To Work

BY RUSSELL SHAW

ATLANTA For most video retailers who operate membership clubs for customers, the usual passkey for admittance is a major credit card. But 10-store outlet American Tape & Video, based here, is changing that rule.

Applicants for both American's red card and blue card clubs don't have to have a major credit card. Instead, in a policy that the company began testing this summer and recently rolled out via a radio ad campaign, customers need only pay a \$5 processing fee and the membership stipend, while the store does its own credit check.

The credit examination, not as broad as that undertaken by a typical bank or retailer issuing a credit card, generally takes 48 hours. Employment is verified, and in borderline cases, the Credit Bureau is contacted for file information. During this period, the applicant is issued a temporary club card, which authorizes the rental of two movies. If the applicant is turned down, all fees are refunded. Seventy-five percent of applicants have been approved.

Ellis Baxter, American Tape & Video chairman, thinks that insti-

tence on major credit cards can be unfair. "We are interested in making a deal for a customer, not turning them down. The idea for this, then, came from some of our random research that we did that showed that more of our customers didn't have major credit cards than did," Baxter says. "A lot of people don't have good credit; they have been divorced or have had other problems. Others simply don't want a card. Look, we're not selling a car, just renting a movie. If the customer is honest, then we say, 'Let's give the guy a chance.'"

Baxter also views the new policy as an aggressive, competitive move that will shake up rivals as well as win new friends.

"The competition factor among video retailers is great," Baxter adds. "Next year we will be the shake-out year, and we are going to lose 50% of our competitors. We have to be different and very aggressive with our new ideas, such as this one."

Those who pass American's credit check get a Mickey Trustworthy card. To date, Baxter claims success. "With the ones that have no major credit cards that we've given a break to, the preliminary results

show fewer late returns than the customer in general. They know we are putting our trust in them, so they won't let us down."

With Mickey Trustworthy as a seal of approval, membership in one of American's two video clubs is officially validated. The red card, with a \$34.50 one-time charge, allows rentals for \$2 on weekdays and \$5 on weekends, with reservation privileges. The more economical blue card, which costs a one-time \$19.95 fee, provides identical price breaks but doesn't entitle the card holder to reservations.

American's card-application mechanism, one of the few such proprietary programs in one-stop video retailing, may soon be expanded into an actual credit-granting process. "We're thinking this might be a way to extend marginal credit, like to finance equipment," Baxter says. He also says several other retailers have called to get information on his approach.

As Baxter considers expanding his credit program, he is moving into more locations as well. A new store, which opened recently in a shopping center on the north side of

Atlanta, is situated next to mass-merchandise appliance retailer Circuit City. In a cross-promotion with its big neighbor, American is offering half-price club membership when the customer presents a sales slip for a VCR purchase at Circuit City.

American's ranks swelled to three stores during the last week of October, with locations opening in the Atlanta suburbs of Deatur, Acworth, and Marietta. Each unit carries 7,000 video titles and 15,000 cassette.

FOR WEEK ENDING NOVEMBER 15, 1986

Billboard.

## TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
				<b>** NO. 1 **</b>		
1	2	3	SLEEPING BEAUTY	Walt Disney Home Video 476	1989	29.95
2	1	22	ALICE IN WONDERLAND ♦♦	Walt Disney Home Video 36	1951	29.95
3	3	98	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
4	5	31	THE SWOARD IN THE STONE ♦	Walt Disney Home Video 229	1981	29.95
5	4	59	DUMBO ♦♦	Walt Disney Home Video 24	1941	29.95
6	6	54	ROBIN HOOD ♦	Walt Disney Home Video 228	1932	29.95
7	7	17	POUNO PUPPIES	Family Home Entertainment F1193	1985	14.95
8	9	22	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1934	14.95
9	11	22	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1964	14.95
10	10	50	PETE'S DRAGON ♦♦	Walt Disney Home Video 10	1957	29.95
11	8	21	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
12	12	21	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
13	18	58	THE CARE BEARS MOVIE ♦♦	Samuel Goldwyn Ventury 5082	1985	14.95
14	14	34	VELVETINE RABBIT	Family Home Entertainment F1173	1985	14.95
15	20	31	RAINBOW BRIDE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	29.95
16	17	17	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video B8319.57	1986	No listing
17	25	55	BUGS BUNNY'S WACKY ADVENTURES ♦	Warner Bros. Inc. Warner Home Video 11504	1945	17.98
18	23	37	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Ventury 1403	1984	19.95
19	NEW	37	OSIS'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
20	22	8	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20642	1986	29.95
21	13	22	THE IMPORTANCE OF BEING DONALD ♦	Walt Disney Home Video 443	1986	14.95
22	14	2	SPRINGTIME'S A POPPIN'	Waco: Window 6-20657	1986	14.95
23	15	31	SEASAME STREET PRESENTS: FOLLOW THAT BIRD ♦	Warner Bros. Inc. Warner Home Video 11522	1985	29.95
24	23	15	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video B8315.24	1986	No listing
25	NEW	37	THE UNSINKABLE DONALD DUCK	Walt Disney Home Video 478	1986	14.95

♦ Including Industry Award of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$2.1 million for nontheatrical made-for-home-video product, 25,000 or \$1 million for music video product). ♦♦ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (50,000 or \$2.1 million for nontheatrical made-for-home-video product, 50,000 units or a value of \$2 million for music video product). Dates certified prior to Oct. 1, 1985, were certified under different criteria. ♦ International Tape & Video Assoc. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million after direct for theatrical releases programs, or at least 25,000 units or \$1 million at suggested retail for nontheatrical films. SF: Short film. LP: Long film. C: Concert. D: Documentary.

## Facets Finds Tapes Lucrative Theater Into Mode

BY MOIRA MCCORMICK

CHICAGO Following the old adage "If you can't beat 'em, join 'em," a not-for-profit art theater here began renting videos as a sideline activity last year. Now video rentals and sales have become exactly the money-maker Facets Multimedia Inc. needed to free it from dependence on grants and donations.

According to Facets assistant director Jim Madigan, the theater decided to rent videos because "we [were experiencing] the same thing as the rest of the industry. Video viewing cut into our box office. We saw that films still in the theatrical run had video versions in the stores. We thought, 'Should we be purists and beat our heads against a wall or get into it ourselves?'"

Facets got into it, to the tune of 140 titles in March 1985. "The night we wanted to settle into was that of the films we show—foreign, independent, and documentary titles," says Madigan. Initially, Facets' stock included such titles as "Breathless" (the Godard original), "The Ballad of Gregorio Cortez," "Allegro Non Troppo," "Blowup," and "Bye Bye Brazil."

The number of titles continued to grow, and for 15 months cassette movies were rented out of the facility's box office, which Madigan says posed many logistical problems. And then the barrier was open (officially until 7 p.m. on weekdays and 1 p.m. on weekends,

would-be renters arriving during the day had to be escorted in the back way by staff members and up and down flights of stairs in order to get to the box office. "We made it really difficult to rent," says Madigan jokingly.

In May, however, Facets created a separate space in its basement for the video business—at that time encompassing 800 titles—on Tuesday-Saturday, 10 a.m.-10 p.m., Monday-Saturday, and noon-10 p.m., Sunday. Facets' VHS-only collection has grown to 1,550 titles available for rental, with 1,700 on order, according to Madigan. A typical weekday sees an average of 100 rentals, with some 700 tapes out on weekends, he adds. Hot titles include Luis Buñuel's "Simon of the Desert," Roman Polanski's "Knife In The Water," Akira Kurosawa's "The Seven Samurai," and Hiroshi Teshigahara's "Woman In The Dunes."

"As a nonprofit organization, Facets' thrust has always been to rely on income generated outside of ourselves, rather than on the whims of corporations and the whims of the public," says Madigan. "Within months after starting the video business, the monthly income generated from tapes equaled that of our feature films. Now our rentals regularly surpass film revenues—except in the case of [blockbusters] like 'Hail Mary' and 'Cannes III Advertising Film Festival.'"

Some titles, Madigan notes, (Continued on next page)

# ideo retailing

## Boston-Area Chain Moves Aggressively Into Software

BY DAVID WYKOFF

BOSTON Responding to the market's increased demand for far-throw product and the recent arrival of four new hardware competitors, Prime Time Video of Haverhill is enjoying success varying its hardware/software inventory mix.

"We're moving much more strongly into software," says Dick Tedeschi, president of the 3-year-old, two-store chain and head of this area's Video Software Dealers Assn. (VSDA) chapter. "In the past six months, we've seen four major hardware dealers, two of them discounters, move into this area. We're now consolidating hardware lines, paring down to what we really do well with. Instead of carrying four or five lines, we cut down to three. It's mostly the leader models and top-end product," he says.

"We're utilizing that space for increased software inventory, and we're doing very well with it. Our rental business continues to grow, but the sell-through business jumps by leaps and bounds. Last month's figures for sales are up 100% over a year ago, and we [recently] came off our best non-Christmas sales week-end in the history of the stores."

Tedeschi says that software sales account for 10% of Prime Time's business, while hardware is responsible for 35% and rentals for 55%. The figures differ significantly from Prime Time's first-year numbers of 38%-34%—hardware was once more than half of the business, while sell-through was around 4%. And that was in the time of some very good promotions, back when "Raiders Of The Lost Ark" was priced at \$39.95, he says.

Tedeschi anticipates that software sales will continue to grow at sub-

stantial rates. "We've always done well with sell-through, much better than the average industry figures," he says. "We have over 2,000 pieces of sale right now, and it will grow to over 3,000 in the next month as we increase in the Disney and Paramount product. 'Sleeping Beauty' and 'Indiana Jones' ought to be the best-selling movies ever."

Prime Time also has a successful business in public domain product. "We carry as much as we can of the \$9.95 lines, and we go as low as \$3.99 for some items. We use these for promotional purposes more than anything else. We're looking to get people used to buying movies, especially now that prices are moving more into line," says Tedeschi.

He looks for rental to hold its place in the market. "Even though sell-through will show tremendous increases, it will never replace rentals. That's still the core of the business." Prime Time's rental rates haven't changed over the company's history—\$2 a day per movie with some shorter titles at \$1. Sunday and holiday rentals are free.

Both outlets are located in Haverhill, an affluent suburb 25 miles southwest of Boston. Tedeschi, a former bank president and supermarket chain controller, opened his first store in April 1980 across from the Hanover Mall on Route 53, a well-trafficked shopping venue.

Prime Time initially established a strong identity in Beta product. "There was no one in the area carrying Beta, and we knew that there was a demand. I just had to look to my family—I could count 27 Beta VCRs among various family members," says Tedeschi, who notes that Prime Time still does a strong Beta business with 40% of rentals in that

(Continued on page 17)

FOR WEEK ENDING NOVEMBER 15, 1986

Billboard

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## TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports

THIS WEEK	ACTION WEEK	WEEK ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	6	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Gere	1986	R
2	2	8	OUT OF AFRICA ♦	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
3	3	4	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald John Cryer	1986	PG-13
4	4	6	F/X	HBO/Cannon Video TW3769	Bryan Brown Barbara Hershey	1986	R
5	10	3	THE MONEY PIT	Ambin Entertainment MCA Dist. Corp. B0387	Tom Hanks Sherry Long	1986	PG
6	7	3	9 1/2 WEEKS	MGM/UA Home Video R00973	Michael Rourke Kim Cattrall	1986	R
7	5	7	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
8	6	5	WILCATS	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
9	8	5	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video R00867	Eric Roberts Eric Wright	1985	R
10	13	6	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joey Santoro	1986	R
11	9	7	YOUNG SHERLOCK HOLMES	Ambin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Howard	1986	PG-13
12	36	2	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
13	20	4	8 MILLION WAYS TO DIE ♦	CBS-Fox Video 6118	Jill Bridges Rebecca Arquette	1986	R
14	15	4	AMERICAN ANTHEM	Kat Lerner Home Video 386	Michelle Gaylord Janet Jones	1986	PG-13
15	11	23	BACK TO THE FUTURE ♦	Ambin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
16	16	6	CRITTERS	New Line Cinema RCA/Columbia Home Video 6-20666	Don Wallace M. Emmet Walsh	1986	PG-13
17	12	14	MURPHY'S ROMANCE ♦	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1986	PG-13
18	NEW	1	SANTA CLAUS THE MOVIE	Media Home Entertainment M846	Dudley Moore John Lithgow	1985	PG
19	21	3	APRIL FOOL'S DAY	Paramount Pictures Paramount Home Video 1832	Jay Baker Deborah Foreman	1986	R
20	22	14	THE HITCHER	HBD/Cannon Video TW3756	Roger Hauer James Howitt	1985	R
21	14	13	IRON EAGLE	CBS-Fox Video 6160	Lois Gonssett Jr. John Gedrick	1986	PG-13
22	17	17	THE JEWEL OF THE NILE	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
23	25	9	THE CLAN OF THE CAVE BEAR	CBS-Fox Video 6795	Darby Henthall	1986	R
24	19	15	SPIES LIKE US	Warner Bros. Inc. Warner Home Video 11533	Den Aykroyd Chevy Chase	1985	PG
25	NEW	1	HIGHLANDER	HBD/Cannon Video TW3761	Christopher Lambert Sean Connery	1986	R
26	28	10	QUICKSILVER	RCA/Columbia Pictures Home Video 60644	Kevin Bacon Jim Gertz	1986	PG
27	27	11	CLUE	Paramount Pictures Paramount Home Video 1840	Christopher Lloyd Madeline Kahn	1985	PG-13
28	29	11	AFTER HOURS	The Gallatin Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R
29	18	21	JAGGED EDGE ♦	RCA/Columbia Pictures Home Video 6-20591	Glen Clooney Jeff Bridges	1986	R
30	26	27	COCONUT	CBS-Fox Video 1476	Steve Guttenberg Don Amico	1985	PG-13
31	NEW	1	BAND OF THE HANO	Tri Star Pictures RCA/Columbia Home Video 6-20709	James Remar John Casanova Mitchell	1986	R
32	32	29	WITNESS	Paramount Pictures Paramount Home Video 1736	Yusef Kadir Halle McCullough	1986	R
33	NEW	1	MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R
34	30	14	HOUSE	New World Pictures New World Video B525	William Katt George Wendt	1986	R
35	31	14	DELTA FORCE	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R
36	34	12	YOUNGBLOOD	MGM/UA Home Video R00966	Rob Lowe Patrick Swayze	1986	R
37	33	2	NOMADS	Paramount Pictures Paramount Home Video 12513	Pierre Brasseur	1986	R
38	38	5	RAO	Embassy Pictures Embassy Home Entertainment 1308	Bill Allen Lou Loughlin	1986	PG
39	24	17	WHITE NIGHTS ♦	RCA/Columbia Pictures Home Video 6-20611	Michael Biehn Gregory Hines	1985	PG-13
40	37	18	A NIGHTMARE ON ELM STREET 2: FREDDY'S REVIVE	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R

♦ Recurring Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price values of \$2 million (30,000 or \$1.2 million for nontheatrical made-for-home-video products; 25,000 or \$1 million for music video products). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price values of \$4 million (60,000 or \$2 million for nontheatrical made-for-home-video products; 50,000 units or a value of \$2 million for music video products). Titles certified prior to Oct. 1, 1986, were certified under different criteria. ♦ Intertitle "R" denotes certification for a minimum sale of 75,000 units or a dollar volume of \$3 million for theatrical releases; for nontheatrical releases, of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. If short form. U.F. long form. C. Copyright. D. Documentary.

## CHICAGO THEATER REEFS TAPES

(Continued from preceding page)

ridiculously go out of stock and are only available for rent, such as "My Brilliant Career" and "Picnic At Hanging Rock." Some are only available for sale, like "The Bicycle Thief," whose distributor, Corbis Films, will not allow it to be rented, and the "Victory At Sea" series, which Madigan says is not a big rental item but is sought by collectors and educators.

Facets buys from some 70 independent distributors as well as from manufacturers. "Increasingly, we're going direct to manufacturers because we're now at an order level they're comfortable with."

Rentals and feature films in titles compete with each other, but as Madigan notes, "Much of our catalog doesn't even get shown in Chicago theaters once a year. We've got 25 Bergman films, for instance, which are rarely screened."

Sometimes, video and film work together. "We'll program, say, two weeks of Chaplin films in the theater, and then the Chaplin tapes will take off."

Madigan says Facets has recently made arrangements directly with some independent filmmakers to carry their videos exclusively. At some point, the theater may form its own video label.

Video sales fact talk at racks' NARM meet... see page 38

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# New Releases

## HOME VIDEO

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### FILMS

**BAD RONALD**  
Dabney Coleman, Kim Hunter, Scott Jacoby  
▲ VHS Home Video 214-1061 \$49.95

**BEDROOM EYES**  
Kenneth Girard, Dayle Haddon, Barbara Law  
▲ VHS Key 579.95

**BOX OFFICE**  
Robin Clark, Monica Lewis, Eddie Constantine  
▲ VHS Home Video 213-1080 \$39.95

**CHALLENGE OF THE GOBOTS VI**  
Animated  
▲ VHS Children's Video Library 1544 \$29.95

**CHALLENGE OF THE GOBOTS VII**  
Animated  
▲ VHS Children's Video Library 1545 \$29.95

**COBRA**  
Sylvester Stallone, Brigitte Nielsen, Reni Santoni  
▲ VHS Warner Home Video 11594 \$79.95

**THE COLTRANE LEGACY**  
John Coltrane  
▲ VHS Video Arts Int./RCA Arista Int. \$29.95

**CRAWLSPACE**  
Klaus Kinski  
▲ VHS Lightning 9943 \$79.95

**DEATH OF A SOLDIER**  
James Coburn, Red Brown  
▲ VHS Key 579.95

**DOLPHIN ADVENTURE**  
Documentary  
▲ VHS Vision 31-43 \$59.95

**ELVIS MEMORIES**  
Elvis Presley, Cybil Shepherd, Barbara Mandrell  
▲ VHS Warner MusicVideo 1074 \$79.95

**EVEN MORE RIPPING YARNS: ROGER OF THE RAJ, MURDER AT MOORSTONES**  
Michael Palin  
▲ VHS CBS Ftn \$29.95

**FAMILY TOWERS: THE HOTEL INSPECTORS, THE GERMANS, A TOUCH OF CLASS**  
John Cleese, Prunella Scales, Andrew Sachs  
▲ VHS CBS Ftn \$29.95

**FAMILY TOWERS: THE BUILDERS, THE WEDDING PARTY, THE PSYCHIATRIST**  
John Cleese, Prunella Scales, Connie Booth  
▲ VHS CBS Ftn \$29.95

**FAMILY TOWERS: GOURMET NIGHT, WALDORF SALAD, THE KIPPER AND THE CORPSE**  
John Cleese, Prunella Scales, Andrew Sachs  
▲ VHS CBS Ftn \$29.95

**FAMILY TOWERS: COMMUNICATION PROBLEMS, THE ANNIVERSARY, BASIL THE RAT**  
John Cleese, Prunella Scales, Connie Booth  
▲ VHS CBS Ftn \$29.95

**IZZY & MOE**  
Jackie Gleason, Art Carney  
▲ VHS Warner 94331 \$79.95

**JACK FROST**  
Animated  
▲ VHS Lightning 5001 \$29.95

**LIFESPAN**  
Klaus Kinski, Hiram Keller, Tina Aumont  
▲ VHS Warner 94331 \$79.95

**MARK OF THE DEVIL**  
Herbert Lon, Olivera Vuko, Udo Kier  
▲ VHS Warner 94331 \$79.95

**MORE RIPPING YARNS: THE TESTING OF ERIC OLWATHE, WHINFRY'S LAST CASE, THE GUISSE OF THE CLAW**  
Michael Palin  
▲ VHS CBS Ftn \$29.95

**92 IN THE SHADE**  
Peter Fonda, Burgess Meredith, Margot Kidder  
▲ VHS Ftn \$59.95

**THE NUTCRACKER, A FANTASY ON ICE**  
Dorothy Hamill, Lorne Greene  
▲ VHS Vision 3021 \$49.95

**ODDBALLS**  
Foster Brooks, Jason Sorkin, Wally Woodchick

(Continued on next page)

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(Continued from preceding page)

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- RIPPING YARNS: TOMKINSON'S SCHODDAYS, ESCAPE FROM STALAG LUFT 112B, GOLDEN GORDON**  
Michael Follis, Great Watford, Ian Ogilvy
- ▲ V CBS Fm \$29.95
- RUDOLPH AND FRDSTY'S CHRISTMAS IN JULY**  
Animated
- ▲ V Lightning 2002 \$29.95
- RUDOLPH'S SHINY NEW YEAR**  
Animated
- ▲ V Lightning 2003 \$29.95
- THE RUNAWAYS**  
Dorothy McGuire, Van Williams, John Randolph
- ▲ V USA Home Video 214 1042 \$49.95
- SAY GOODBYE, MAGGIE CDLE**  
Susan Hayward, Darren McGavin, Michael Constantine
- ▲ V Columbia 3002 580 \$19.95
- SCARED STRAIGHT**  
Patar Falk
- ▲ V Lightning 5073 \$59.95
- SHORT CIRCUIT**  
Steve Gullenberg, Ally Sheedy
- ▲ V CBS Fm \$29.95
- A SMALL CIRCLE OF FRIENDS**  
Brad Davis, Jameson Parker, Karen Allen
- ▲ V Sony \$59.95
- SOMETHING FOR EVERYONE**  
Angela Lansbury, Michael York
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Kate Capshaw, Lea Thompson, Tom Sarrit
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Colleen Dewhurst, William Shatner, Frank Moore
- ▲ V USA Home Video 215-1064 \$59.95
- THE TRUMPET KINGS**  
Bunny Burgen, Dizzy Gillespie, Louis Armstrong
- ▲ V Video Arts Inc. RCA-Video Int'l 1329 \$5
- UNDER THE CHERRY MOON**  
Prince, Jerome Benton, Alexandra Stewart
- ▲ V Warner Home Video 11025 \$79.95
- 11626 \$34.95
- VALET GIRLS**  
Muri O. Marshall, April Stewart, Mary Kohnert
- ▲ V Warner 5175 \$79.95
- VIOLATED**  
John Heard, J.C. Quinn
- ▲ V Warner 4411 \$49.95
- WHERE ARE THE CHILDREN**  
Jill Clayburgh, Max Gail, Barnard Hughes
- ▲ V RCA-Columbia 6623-580 \$79.95
- THE YEAR WITHOUT SANTA CLAUS**  
Animated
- ▲ V Lightning 2000 \$29.95

To get your company's new video releases listed, send the following information—its performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to:  
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## Tabloid Writes Off D.C. Web Despite Write-In

BY BILL HOLLAND

WASHINGTON There may be larger chains here, but Washington Video Sales, with five stores scattered throughout the D.C. area, takes the prize for moxie.

When free tabloid *The City Paper* announced recently that it was about to publish its "best-of" issue, Washington Video decided to try for the best-video-store mantle. However, no such category was offered, so representatives of the video chain called the paper and asked if write-in ballots would be accepted for the annual poll.

According to Washington Video's Jim Townsend, "They said, 'Sure, OK, but no cheating.' So we went ahead and showed the ballots to our customers, and if they wanted to, they signed them. Really, we didn't coerce them."

The *City Paper*, however, was not terribly amused. It made mention of the five-store web in the issue, beginning with a compliment and ending with a slam: "These folks over at WVS impressed us," the item said. "They didn't call to try and schmooze an award. They sent all the custom ballots—over a hundred—in one package, and, surprisingly, every ballot was filled in with a different handwriting."

The tabloid's praise ended there. "We added a category called best video store, and WVS was not our choice," *The City Paper* wrote.

But Townsend and staff are not taking the rejection too hard. After all, more than 100 customers gave their endorsement. "It didn't turn out the way we had hoped, but we've had a lot of calls about it, a lot of feedback," he says.

Townsend characterizes his stores as "generalist" in terms of selection, although he says he uses neighborhood surveys to determine what his customers want to see. "For example, in the Dupont Circle area, we stock a lot of foreign-language films," Townsend says.

### BOSTON CHAIN

(Continued from page 44)

format.

Tedeschi opened a second store in the same town, four miles away from the first on Route 53. This store was established to secure a foothold in a different trading area and to retain customers while he relocated the original outlet to a larger, 2,000-square-foot space located a quarter-mile from the previous location. Current plans call for the flagship store to be expanded to 3,000 square feet.

Tedeschi is convinced that the superstore-size operation is the next logical step. "I think that the only way that the independent stores can stay in business is to have a greater selection and more depth in hit titles. Supermarkets, convenience stores, and the discounters are all entering the video business, and the only way to compete with them is to have larger stores filled with better inventories."

## Our new sales offices in Chicago, Cincinnati and Montgomery have the competition crying sour grapes.

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Distribution Centers: Nashville, Tennessee/City of Industry, California/Jessup, Maryland.

# INGRAM

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# Fairlight Is Hopeful About Digital Sampler Growth

BY STEVEN DUPLER

**NEW YORK** Paul Broucke, Fairlight Instruments Inc.'s recently appointed CEO, says he sees the market for his firm's digital sampling computer musical instrument (CMI) as "only getting bigger and bigger."

Broucke also says that while Fairlight is keeping an eye on the possible legal ramifications of digital sampling technology on copyright law (Billboard, Aug. 2, 91), he feels that the technology itself is inherently blameless and that use of it will continue to expand.

During the next three to five years, the market for Fairlight's hit-ware, he says, will stem from the "continuing hybrid activity in music production and audio postproduction."

Fairlight's latest version of the CMI, the Series III, is the focus of the firm's efforts at the Audio Engineering Society (AES) meet in Los Angeles, Wednesday through Sunday (12-16).

The demos are divided into three major areas to appeal to a variety of types of Fairlight users and owners.

For the audio postproduction market, "Miami Vice" composer Jan Hammer is set to run the Series III through its paces and show attendees how he uses the device in scoring the TV series.

Dale Strumple, the Los Angeles-based sound designer who worked on the films "2010" and "Dragon-Player," is scheduled to demon-

**'We are definitely very concerned about the abuse of the technology'**

strate the Series III's usefulness to the special effects and sound design technician. And Australian musician Mars Lasar is demonstrating new Series III software from the company's point of view.

Broucke points out several new features of the Series III. These include full SMPTE chase lock for all frame rates, stereo sampling, and a

rack-mount version of the instrument, which will allow studios and others using the Series III in a fixed installation to separate all electronic components from the keyboard in a space-saving arrangement.

Next year, says Broucke, Fairlight will offer an 80-channel version of the Series III, which now offers only 16 channels.

Fairlight's biggest competitor in the upscale digital sampling arena is New England Digital (NED), whose Synclavier digital music system, priced at \$140,000-\$300,000, costs considerably more than the \$72,000-\$90,000 CMI Series III.

The two instruments differ in their approach to the market, however. NED has chosen to develop the "tapeless" studio market, which NED's president, Brad Nagels, has called "the wave of the future in recording technology." A Synclavier system can be bought today that offers 32-channel all-digital processing and recording on hard disk.

Those who oppose the use of the original market it had pioneered—sound design, sampling, and waveform synthesis and resynthesis. The CMI currently offers "only a couple



The Fairlight CMI Series III is the latest version of computer-based digital sampling devices from Australia.

of minutes" of recording capability, concedes Broucke. But, he says, Fairlight is now "exploring our own system for tapeless recording—one that will work hand in hand with some other interesting systems out there now."

He mentions firms such as Comptonics, AMS, and Lexicon—all three of which have disk-based recording technologies either on the market or in development—as companies that Fairlight has been "having discussions" with in this area.

On another note, Broucke says that Fairlight has been keeping tabs on recent reports that certain uses of the digital sampling technology that it pioneered may have been proven to constitute copyright violations.

"We are definitely concerned about the abuse of the technology, but we don't want our system unnecessarily encourages that abuse," he says.

he says, comparing the CMI to a videocassette recorder in that "it makes the means to break the law available, but it certainly doesn't encourage the user to do so."

Fairlight, he says, "offers users a library which is free and clear as well as the technology to build their own libraries. We are very careful about sounds created by one individual getting into other people's hands in an unauthorized fashion."

Broucke joined Fairlight Instruments Inc. in October as CEO of the company, which is a subsidiary of the Sydney, Australia-based parent firm, Fairlight Instruments. His background is in audio engineering and production. He also works with the Record Plant in San Francisco, the Plant in Sausalito, Calif., and Francis Coppola's American Zoetrope Studios.

## 1st Publicly Advertised In-House Leasing Plan Is Launched Mitsubishi Spurs Growth Of Digital Market

**NEW YORK** One of the primary impediments to a more rapid growth in the digital multitrack recorder market has been the steep price tags carried by the machines. Many studios will simply rent digital multitracks on a per-project basis, rather than dish out as much as \$170,000 to own one.

In an effort to counter this problem, the Mitsubishi Pro Audio Group has instituted the first "on the record" in-house leasing plan by a major audio manufacturer.

The program, dubbed Diamond Leasing, allows clients to deal directly with Mitsubishi—via its subsidiary, Boston-based RediVision Leasing Inc.—in arranging both open- and close-ended leases of

high-end Mitsubishi Group pro audio products. These products include the new X-650 32-channel digital recorder, the larger Westrex film sound system packages, and other Mitsubishi recorders, including the new X-400 16-track and X-86 digital two-track.

According to pro audio group president Tore Nordahl, RediVision Leasing was originally started by parent company Mitsubishi Electric Sales Corp. to meet the leasing demand for Mitsubishi Diamond mobile telephone systems, DiamondVision stadium video displays, and other products. After a long examination of the digital multitrack recorder business, it was decided that RediVision

should become involved in that market.

Nordahl says, "To my knowledge, there is no publicly advertised program by a major manufacturer to offer internal financing on a scale as large as this." As a result, he says, the new financing generally offers better lending rates than private leasing companies can. Nordahl says, getting a loan approved is often a faster process. As a result, he says, many studio owners "wind up arranging lease financing for their larger equipment purchases, but spend a great deal of time shopping for the best rate of interest."

Says Nordahl, "Since we know the studio business, the people, the equipment, and its inherent resale value, we have a tremendous advantage in providing lease financing because we can make decisions quickly."

Once RediVision approves the client's credit application, the client receives the equipment under "standard terms," which stipulate that the client pay the first and last two months' payment in advance. A buyout option of 10% of the value, calculated into the interest rate at the end of the term, is provided. According to Nordahl, this means that a studio considering the purchase of a leased X-650 would need a cash down payment of about \$10,000.

Typical lease periods under the Diamond Leasing plan would be up to 60 months for the X-850, Westrex film sound packages, and larger Westrex music consoles; 48 months for the X-400; and about 36 months for the X-86 two-track.

Nordahl says Mitsubishi plans to consider including other manu-

(Continued on page 50)

## NBC Bows Dolby Surround Featured In 'Amazing Stories'

**NEW YORK** NBC-TV adds yet another technological notch to its belt as the network becomes the first to air an episode of a television series in Dolby Surround. Several years ago, NBC was the first network to use a TV program in stereo.

The Dolby Surround was first used for a segment of "Amazing Stories," which is produced by Steven Spielberg's Amblin Entertainment. The mixing was carried out at Universal Studios' Dubbing Room 2 by Academy Award-winning engineers Bill Varney, Bob Thirlwell, and Tenny Sekatschuk.

According to Varney, mixing in Dolby Surround for broadcast is somewhat more time-consuming than mixing the standard monaural TV program, but it was not especially difficult.

"It's no more difficult than recording a feature in the Dolby Stereo process," he says. "It might add half a day's time to a typical mix done for movie TV. Most mixers are accustomed to Dolby Stereo dubs—they don't have to treat the Dolby Surround mix differently."

The four-track stereo surround effect will only be audible to viewers whose audio/video systems are

equipped with Dolby-licensed decoders. For this audience, the effect should be startling, says Varney.

"It's a very exciting and dynamic soundtrack," he says. "The lightning scenes take on added depth and dimension throughout. The surround channel carries the music channel and some creepy, eerie background effects. You can't do this in mono or in two-channel stereo TV with phantom center."

The "Amazing Stories" episode is titled "Go To The Head Of The Class." It was directed by Bob Zeemickis of "Back To The Future" fame and produced by David Vogel. Spielberg served as executive producer.

David Gray of Dolby Laboratories in Hollywood says that his firm is working with "several major television production companies" on more Dolby Surround projects for network broadcast. He notes that the population of Dolby decoders continues to expand and that 40 manufacturers are currently licensed to produce the devices, including Hitachi, Sharp, Sanyo, Marantz, Pioneer, Yamaha, Alpine, Technics, Teac, Sony, Infinity, and JVC.



**What Happens If I Hit This?** At a recent Sony digital audio seminar, product manager Gus Skinas, right, demonstrates the final points of the firm's new DASH format two-track recorders to some Nashville studio technicians.



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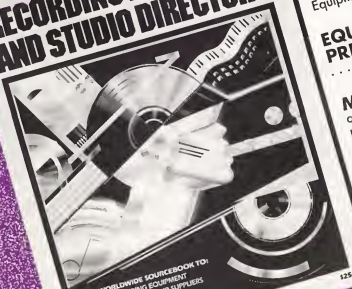
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## AES Readies 81st Confab, Largest Ever

NEW YORK Manufacturers and industry professionals are gearing up for what the Audio Engineering Society (AES) says will be its largest meet ever. The society's 81st convention opens in Los Angeles Wednesday and runs through Sunday (12/16).

Convention chairman Laurel Cash says that at least 12,000 attendees are expected, and more than 185 exhibitors will occupy 150,000 square feet of booth space in the L.A. Hilton and the L.A. Convention Center. The theme of the conference—which will feature a record number of technical papers and workshops—is “The Analog/Digital Fusion: The Rainbow Of Technology.”

This will be the first major fall AES convention held on the West Coast since the society decided to listen to its members and hold one full-scale exhibition a year instead of two. It is also the first to be held near downtown Los Angeles; previous conventions had been held in Anaheim, Calif.

One unique aspect of this year's confab is the greatly expanded program of facility tours offered by the AES. These run from the show's opening to its closing, says Cash, and cover the entire industry spectrum, from audio recording studios to video postproduction houses and even sound-reinforcement venues and broadcast facilities.

With the vast number of technical papers to be read, attendees may wish to pay special attention to some that promise to be particularly unusual. These include a Saturday session titled “Direct Metal Mastering Technology: A Step Toward More Efficient Manufacturing Of CDs,” delivered by Teldec GmbH and Gotham Audio; and a Wednesday session titled “The All-Digital Studio,” chaired by Rhonda Kohler.

These selections represent only a handful of what is being offered, however, and attendees should “definitely check out the entire technical schedule upon arriving at the show,” Cash says.

STEVEN DUPLER

## MITSUBISHI

(Continued from page 48)

facturers' equipment under the Diamond Leasing plan on a case-by-case basis. “If a studio is buying our digital equipment, a Westar console, or other large package, we'll be happy to consider including the odd 24-track or two-track analog deck or synthesizer,” he says.

While Nordahl acknowledges that “you can't sell equipment with a promotional play,” he says that one of the Diamond Leasing program's principal aims is to get the Mitsubishi products out in as many facilities as possible. In the digital marketplace—unlike in the business of other high-end audio products—word-of-mouth reputation seems to be the ultimate sales tool.

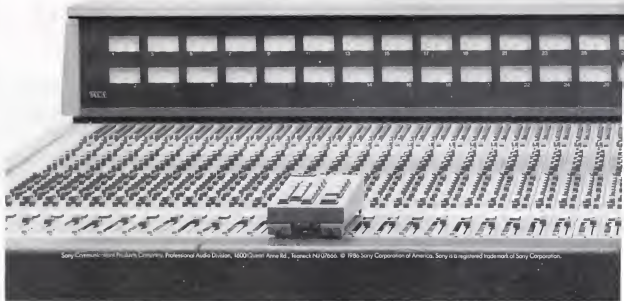
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## N.Y. Nightclub Gets Sony CD Sound Systems

BY STEVEN DUPLER

**NEW YORK** Two Sony professional compact disk systems form the centerpiece of an elaborate sound system at The Saint, a nightclub here. The new system, dubbed "digital sonic environment," is claimed to be the first dedicated CD playback system developed for club use.

The installation was co-engineered by Peter Spar of Entertech and Sony, and it highlights the Japanese manufacturer's CDP-3000/CD3-3000 modular compact disk player as well as the CDP-C10 Disc-Jockey, developed by Sony for automatic multiple-disk play.

The CDP-3000/CD3-3000 duo was chosen, according to a spokesman for the venue, because of its "dedicated features that are ideal for dance music requirements." These include remote control, with only a single cable required for control interface; a complete information display; and a standard 19-inch rack-mount configuration.

For accurate cueing, a frame wheel is also included, which allows manual, bidirectional search of cue points with headphones. When the player is in manual mode, a full 360-degree turn of the wheel corresponds to a one-second (or 75-frame) shift of the disk, the spokesman says.

Another feature that makes the Sony unit desirable for the installation is the inclusion of an "index key," which allows a desired subcode point to be located by index numbers. Additional keys are provided for instantaneous location of the beginning of either the previous or upcoming selection.

With the CDP-3000/CD3-3000, the operator can select either preprogrammed or manual play operation. In the manual mode, the second disk-drive unit remains in "standby" mode until the playback key is pressed.

As an additional sound source, The Saint's new system makes use of the Sony Disc-Jockey; it has put the unit near the club's back bar. The magazine-type disk changer offers full programmability of up to 10 CDs. If 10 are used, the Saint's DJ can provide more than 10 hours of fully preprogrammed music.

The Sony CD equipment now housed in The Saint is incorporated into a \$4 million audio/video showcase system designed by Charles Terrel. The Saint is housed in the building that used to be home to the Fillmore East Theater.



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## Studer To Debut Multitrack Recorder At AES Meet

NEW YORK Industry leader Studer Rexos America will show its first all-new multitrack recorder in more than eight years at the Audio Engineering Society (AES) convention in Los Angeles, Wednesday through Sunday (12-16).

According to Studer's Bruce Borgerson, the Swiss manufacturer designed the A-820 to take particular advantage of Dolby's new Spectral Recording (SR) system. "You can put the SR cards right into the machine and align them through the recorder's microprocessor," he says. "They are then fully integrated into the A-820."

The new recorder can also accept Dolby A or Telcom noise reduction cards and align them in the same manner, he says, with noise reduction levels set and stored digitally along with all other internal alignment parameters.

Described as a culmination of "the advances in technology" that brought about the A-810 and A-820 analog two-track recorder two years ago, the A-820 features a number of hi-tech improvements over the A-800, which is itself an industry standard.

The new machine's transport ac-

cepts 14-inch reels and is convertible between 1- and 2-inch reels. A new motor and servo control system allow tape spooling speeds of up to 50 feet per second. The capstan motor has its own dedicated microprocessor control, and three tape speeds are standard, as is reverse.

All transport operating keys on the A-820 are programmable, with a user-selectable choice of more than 40 functions capable of being assigned from the A-820's internal library.

All analog audio processes are digitally controlled on the new recorder, says Borgerson. Audio alignment parameters may be set simultaneously and automatically for all 24 channels, saving the maintenance crew a great deal of time. Alignment parameters for two different tape formulations, in addition to eight-, 16-, and 24-track headblocks, may also be stored in memory.

Other features of the A-820 include new amorphous metal heads, Dolby HX Pro, advanced phase compensation circuits, and special digital/analog converters to optimize erase current on each track.

STEVEN DUPLER

*A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.*

**A STUDIO GROWS ON MUSIC** Bow, Almost ready to open is the newest addition to the Nashville digital scene—Sixteenth Avenue Sound, owned by engineer Mike Poston and songwriter/producer Byron Hill. Poston also designed the state-of-the-art facility. Sixteenth Avenue sports an SSL 4000E 48-input console with Total Recall as well as the new Mitsubishi X-850 32-track and X-86 two-track digital recorders. The control room also features the only B&W monitoring system in Nashville.

Other advanced gear includes Lexicon's advanced software-based digital signal processor, the 480L; the AMS DMX-15 digital delay with stereo harmonizer; an AMS RMX-16 digital reverb; and a Lexicon 224A digital reverb. JVC digital recording is also available, in the form of the VP-101 digital audio processor.

**BEAM ME UP, SCOTTY:** Only in operation for about six months, the Enterprise, a 10,000-square-foot recording facility in Burbank, Calif., is keeping clients happy with its advanced computer keyboard and digital recording facilities. Among those who have been in to sample (no pun intended) the studio's Synclavier digital audio system and Mitsubishi X-850 recorder are Patrick Moraz, Stewart Copeland, Michael Boddieker, Adam Ant, and Patrick O'Hearn. The facility's creative director, Craig Huxley, has used the Synclavier on a number of major scoring projects, including episodes of "Dallas" and "Knots Landing" as well as several films.

**FILM-TO-TAPE ADVANCE:** A new telecine editing and synchronization system shown at the recent Society of Motion Picture & Television Engineers (SMPTE) convention in New York allows a Rank Cintel to be linked with as many as four videotape recorders, creating multiple first-generation video masters. The system, developed jointly by United Video and Time Logic Inc., can control 35mm and 16mm transfers at 24, 25, and 30 frames per second and is said to work equally well in varispeed and PAL.

Two of the Time Logic Controller (TLC) systems have already been installed at United's Hollywood-based facility on the Paramount lot. According to a United spokesman, the TLC offers a number of advantages. For example, by making "synchronized dailies" possible, the TLC lets producers save time and money by bypassing the older method of creating 35mm mag tracks and syncing sound. Instead, the TLC can sync the film negative and audio production track in one step (as long as the audio production track is recorded on a Nagra-TC recorder equipped

with SMPTE time code).

Also, the TLC allows a producer to edit a first-generation insert into a previously transferred film. And the TLC can handle first-generation foreground and background matters, allowing a first-generation composite to be recorded. Without the TLC, the United spokesman says, each matte had to

be transferred separately and then edited together, thus losing a generation.

**DOUBLE-A:** Studio A of Dearborn Heights, Mich., has opened its second room—a 24-track MIDI facility, centered on the Synclavier digital music system, a 32-channel (Continued on next page)



This Studio B Unique. Following extensive cosmetic and acoustic renovation, New York-based Unique Recording has reopened its Studio B. Construction had originally been scheduled for last spring but was postponed for Steve Winwood's "Back in the High Life" album, which was mixed in the room. The new control room features sliding "patio-style" acoustic glass doors. The room boasts a 48-channel SSL console and twin Studer A800 Mark III 24-track recorders.

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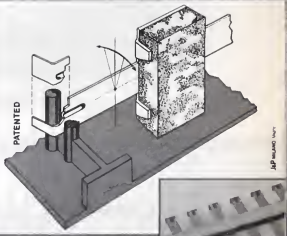
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### SOUND INVESTMENT

(Continued from preceding page)

Soundcraft board, and a Mitsubishi X-80 digital two-track recorder. The X-80 is the first in the Detroit area, say studio officials. The new keyboard room goes for a flat rate of \$55 per hour and includes a Prophet 2000 polyphonic sampler, a Prophet VS, an Oberheim Matrix 12, a Yamaha TX-7 rack, a Roland JX-8P synth with programmer, and a variety of outboard gear and other MIDI instruments.

**PHOTON TRYOUTS:** One of the first Photon MIDI Guitar Interface units has found its way into the hands of John Goodsall, former lead guitarist with Phil Collins' hopped-up fusion outfit, Brand X. The Photon is manufactured by K-Muse (known for the Mirage sampling synth) and is an infrared sensing device guitar pickup, which allows guitars to activate MIDI as well as accurately duplicate—in MIDI code—the player's string manipulations. Thus, the Photon is said to be able to accurately translate into MIDI vibrato, bends, pull-offs, hammers, slides, etc.

Goodsall is trying out the device at 3839 LTD Studios in Hollywood, where he is rehearsing and recording with Magritte.

**PHOTOMAG REDUX:** Photo-Magnetic Sound Studio, New York, has completed extensive upgrading and renovation and is now offering a range of new services. Studio director Walter Tannenbaum says PhotoMag's four mixing rooms now provide audio-for-video mixing, audio sweetening, transfers, and audio relays in addition to the film mixing work for which it had been known. New equipment acquired by the 9,000-square-foot facility includes Neve "V" Series postproduction consoles with NECAM 96 automation, Adam Smith synchronizers, Otari MTR-90 Mark II recorders, and B&W 808 monitors.

**SHORT TAKES:** Audio mixer Regina Mullen joins the staff at noted audio/video/film house Syre Sound in New York. Mullen had previously been with the Sound Shop and has 10 years of experience in the business.

Rock Solid Productions recently provided Betacam component video facilities and postproduction for Air Supply's "Lonely Is The Night" and "One More Chance" live-performance videos. John B. House directed the clips, with Rock Solid providing two Betacam cameras to cover the concert at the Beverly Theatre at which the clips were shot.

**BEST LITTLE WAREHOUSE:** The Little Warehouse in Brooklyn Heights, Ohio, a bulk tape loader and cassette duplicator, is now providing Foto-Serts—high-resolution, full-color inserts for Nor-elco cassette boxes. Almost any type of material can be converted into a Foto-Sert, the firm says, including drawings and book and magazine illustrations.

Edited by STEVEN DUPLER

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## AudioTrack

NEW YORK

**OMD WAS IN** at Quad Recording to mix its recently released 12-inch, "We Love You," from "The Pacific Age" album. Producer was Steven Hage, at the board was Tom Lord Alge. Project was for Virgin/A&M. Also there, drummer Omar Hakim was in working on a project for John Mottet. At the console was Stephen Cunniff, and the producer was Robert Kahn. And bassist/producer Bill Laswell has been working on an upcoming album for Island. Finally, Kurtis Hlow was in producing two of his new tunes with engineer Bruce Miller.

Producer Richie Weeks was back in Long Island City's Power Play with new Emergency Records act Rush Hour. At the console for the mix of "Are You Ready" were Frankie "D" and Jerome Santos. Also there, recording duo Thomas & Taylor has been remixing its single, "You Can't Blame Love," for domestic release. Engineering was Patrick Adams. Remixing was Julian Herzfeld, assisted by Mike Krzynski.

At Secret Sound, artist Barbara Roy was in working with engineer Jim Lyon. Also, Aldo Martin was in producing Sa-fire, with Tom Gartland at the board. And Earl Sellers was in recording for Fleetwood Records, with Lyon engineering, assisted by Eric Behrend.

At Arthur Baker's Shakedown Sound, Baker recently completed three songs for Jonathan Demme's new film, "Something Wild." Engineers on the project included Bob Rosa, Dave Sussman, Rop Paustian, and Chris Lord Alge. Also there, Shep Pettibone was in doing mixes for Huey Lewis & the News' next 12-inch, "Hip To Be Square," for Chrysalis. Paustian engineered the remix, with edits by the Latin Rascals. CBS artist Bonnie Tyler's next release, "Band Of Gold," was also remixed at the studio. Baker produced, John Mathias engineered, with edits by Junior Vasquez.

Select Records rap group Whistle has been working on an EP and a new album at Eras Recording. Questar Welsh is at the board, assisted by Wesley Fedorchak. Kangel and Howie Tee are producing.

At Evergreen Recording, engineer/producer Jay Henry has been finishing mixes for Jorge Maldonado, assisted by Gary Clugston. Also, Daina and the Tribe were in doing a dance remix with Henry and Clugston at the board.

LL Cool J has been back in at Secret Society Recording, tracking his new album with engineer Steve Ettinger. Also there is L.A.-based rapper MC Breeze. A Profile artist Spyder D has been working with Run and friends through Rush Productions.

LOS ANGELES

**AT THE VILLAGE RECORDER**, CBS act 8th Wonder has been working in Studio A with producer (Continued on next page)



## AUDIO TRACK

(Continued from preceding page)

Michael Chapman and engineer David Leonard, mixing its latest project. Assistant engineers are Jimmy Hoyson and Jeff Demorris. Also there, station IDs for Fox Broadcasting are being done in Studio A. Mark Hudson is producing; Charlie Brocco is at the board.

It seems everybody wants to be Don Johnson. Actor Bruce Willis has been working on an album at Cherokee Recording, where he has received some heavyweight help from the Temptations and the Pointer Sisters on separate cuts. Also there, Robert Palmer was in to add finishing touches to the two cuts he has on "The Color Of Money" soundtrack. Finally, producer Bernard Edwards was in to wrap the new Kenny Loggins single, "Jenny," for Columbia. Josh Abbey and Scott Church were at the console.

Mother-daughter rock act Trisha & Angel has been working on a four-song EP at Valley Center Studios, a new 24-track facility in Van Nuys.

The first client to use the new 60-input SSL board at Image Recording in Hollywood was New Edition, mixing its album for MCA with producer Freddie Perren and engineer Gabe Vetr. Also there, Wayne Shorter was in producing his own album for CBS. K2 was at the console, assisted by Steve Krause.

Andre Cymone has been in at Encore Studios, tracking an album for CBS. Taavi Mote and Elmer Flores are at the board. Also there, Pretty Vain has been mixing its new album for Kallista Records. Chuck Gentry is producing, and Jack Rubin is engineering, with Flores assisting. Mike Rochelle is in producing Kopper. Engineering is Marc DeSisto, assisted by Adrián Trujillo.

## NASHVILLE

**T**OMPALL GLASER HAS been producing Ethel & the Shameless Hussies at Glaser Studios.

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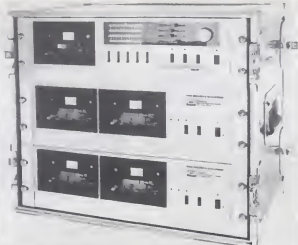
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**STUDER** *REVOX*

# New Products At The 81st AES Convention, Los Angeles



**New Reprecoder Technology.** From Otari Corp., Belmont, Calif., comes the CTM-10 NAB format cartridge recorder/reproducer. The unit features a host of recent developments in tape recorder technology, including record phase compensation and Dolby HX Pro bias modulation. The recorder/reproducer units may be operated as stand-alone units or interconnected. Contact Otari, 415-592-6311.



**Durable Real Time.** Kenneth A. Bacon Associates of Novato, Calif., will be showing its new range of portable 1:1 and 1:2 cassette duplicating systems at AES. The units have a frequency range of 20 hertz to 20 kilohertz and operate directly from digital, reel, or cassette masters. Contact the company at 415-883-5041.



**Remote Control.** Shure Bros. of Evanston, Ill., has had its microphone capsules incorporated into other firms' wireless systems for years. Now, the company hits the market with its own. The W1020 Non-Diversity and W1025 Diversity wireless packages are VHF systems designed to be used by clergy, lecturers, guitarists, instrumentalists, and vocalists. Contact Shure at 312-866-2573.



**Master Master.** 3M Co., St. Paul, Minn., will display its new Scotch 808 mastering tape, designed to provide a very low print-through level of -60dB. Other new products in the Scotch line include 806, 807, and 809 mastering tapes, all of which were field-tested in New York and Los Angeles for seven months prior to launch. Contact 3M at 612-733-6992.



**Low-Cost Sampling.** From E-mu Systems of Scotts Valley, Calif., look for the new Emax digital sampling keyboard and the Emax rack sample. Both draw on the same technology as the E-mu Emulator II, offering 17-second sampling at 28kHz. In all, eight sampling rates are available from 15k hertz to 40 kilohertz. Contact the company at 408-438-1921.



**V Demonstrations.** Rupert Neve Inc. will be offering demos of its new V Series and 8232 consoles as well as the NECA 96 automation system. Look also for the introduction of the Neve DTC-1, the first production model digital transfer console, which was developed with the participation of Neve's Tony Langley, Sterling Sound's Brad Johnson, Masterdisk's Bob Ludwig, and Randy Kling of Disc Mastering Inc. Neve can be reached at 203-744-6230.



**Portable & Versatile.** Connectronics Corp. of Stamford, Conn., is now importing the Seck 242 audio console from the U.K. The slim-line 24-input board is highly portable and features an all-metal case, wide-range three-band EQ, and a pre-EQ insert point for each channel. Contact Connectronics at 203-324-2889.



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# Pop Music Gains Help Soften Economic Blows

## COMPACT DISK-LED RECOVERY FILLS INDUSTRY SAILS WITH FRESH BURST OF NEW PROSPERITY

Bob Dylan at Sydney press conference  
(Photo: Bob King)

By GLENN A. BAKER

While Australian record companies are never short of gripes about the state of the market, most complaints this year have a hollow ring to them. There is an unmistakable air of moderate prosperity that has been absent for a number of years. Despite a general economic crisis in the community, the Australian public appears to have tired of the video boom and other leisure diversion and re-embraced popular music. They are buying records, concert tickets, rock merchandising and, in rapidly increasing numbers, compact disks. "We went through such a bad time that we're all better able to handle slumps," says RCA managing director Brian Smith.

"The slump has made most companies take a look at other areas of their operation, such as the effective exploitation of back catalog, classics and what has always been seen as minority appeal areas," adds CBS managing director Denis Handlin. "I really think that you learn more from the tough times than the glory days. Doom and gloom is contagious but enthusiasm can be contagious as well. With the nature of the business we're in, we have a responsibility not to go around pronouncing gloom."

The reasonably rosy outlook of the industry is related directly to the market's enthusiastic acceptance of compact disk. 1985 unit sales will easily surpass two million, all of them imported. The figure might well have been higher had greater numbers been available to some of the majors, notably powerful independent Festival Records, which has really

only scratched the CD surface. General manager Jim White admits, "We've always been known as a company that looks after itself but, without a CD plant in Australia, we've had to fight hard for stock and we've not been taken very good care of." At one stage, as a "show of faith" to retailers, Festi-

(Continued on page A-15)



Olivia Newton-John in AAV Australia's Studio. One with, from left: audio mgr./chief engineer Ernie Rose; music prod. mgr. Tom Kehoe; Olivia; sales exec. Rand Tudor.



Left: Hunters & Collectors



Below: Paul Grey & Steve Williams of Wa No Ne

Below: The Church



## Government Weighs Protecting Music As Major Export

### GLOBAL IMPACT: NOVELTY IMAGE WEARING OFF, PAVING WAY FOR Surer TALENT FOR THE '90s

A sure sign during 1986 of Australian music's inexorable growth as an international chart force was a recent unexpected announcement from the government that, for the first time, it was considering extending financial assistance to rock and other contemporary music forms.

No doubt it had become aware of the fact that during 1985, Men At Work had been honored by CBS International with a special award acknowledging global retail disk/tape sales in excess of \$100 million. The foreign currency earnings implied in that sort of achievement is evident to even the dimmest politician.

This year, INXS has carried the torch, and like "Crocodile Dundee," is seen as part of Australia's expanding international profile; one which has undergone notable changes.

"The novelty has worn off," says Stephen White, manager of Dragon. "Now we are treated exactly the same as everybody else. Being Australian doesn't help one iota in America any more. That whole Australian craze that happened after Men At Work was as bad as it was good. Sure it may have resulted in an Australian band getting a listen ahead of nine American bands in the same record company line but, in the long run, I don't think it helped anybody very much."

"I think we are being taken a lot more seriously in America," says Mushroom Records boss Michael Gudinski.

"There is no longer a scramble to sign any Australian band with a record. It's much harder to get a deal but the deals you do get are much better, they represent a real commitment on the part of the company. America is the ultimate goal; most other markets are influenced by what happens in the U.S. So it's worth going that route, no matter how hard it is." And, according to Glenn Wheatley, manager of Little River Band, John Farnham, Pseudo Echo, Geisha and the Wheatley Organization complex of companies, it is very hard. "The chances of getting an international hit are more against you than for you. People outside of this country are still not really convinced about Australian music and we have to continue to work incredibly hard in a tough world. The novelty value isn't going to help us all from now on."

For a country of just 15 million people, Australia's international music success has always been impressively disproportionate. At present there is a significant international presence on the part of INXS, Icehouse, Eurogliders, Jimmy Barnes, Models, Flash & the Pan, Real Life, Divinyls, Hood-

(Continued on page A-22)



INXS

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Right: Dragon



Above: Marikins



Above: Icehouse



Right: John Farnham

## Capulse Reports PACING THE MAJORS: LABELS TRY TO BALANCE PLUSES AND MINUSES IN YEAR OF TRANSITION

By GLENN A. BAKER

**FESTIVAL:** Festival's year has been marked by exceptional diversity of success and a string of mega-platinum albums. The blow of having to hand over rights to Arista after breaking and selling 50,000 copies of "Whitney Houston" and seeing RCA reap a further 300,000 sales, was softened somewhat by spectacular sales of Tina Turner's "Private Dancer" (200,000-plus), Sting's "Dream Of The Blue

Turtles" (200,000), and the Divinyl's "What A Life!" (100,000). However, those figures were almost dwarfed by "Working Class Man," a double album on the Mushroom label by local rocker Jimmy Barnes which debuted at No. 1 last Christmas, knocking Dire Straits out of the top spot, and went on to sell more than 300,000 sets.

Festival also displayed why it is so highly regarded by independent labels by kicking off its new pact with Britain's Legacy Records (from the ashes of Bronze) with a No. 1 single—"I Want To Be A Cowboy" by Boys Don't Cry. A&M was overjoyed by the company's push on the Word label, which saw Petra, David Meece and Army Grant enter the rock charts, a feat not achieved in any other market. A similar level of marketing expertise is presently being applied to the Windham Hill label, which Festival earmarks for substantial mainstream market penetration in '87.

Although WEA has recently joined in, Festival has been virtually alone in the marketing of "cassingles," which continue to sell an average of 3,000. Always imaginative in clever marketing gimmicks, Festival reaped gold sales for the "Pretty In Pink" soundtrack, which was presented with a bright pink half-jacket slip-on.

"We've certainly not suffered as badly as some other majors over the years," says managing director Jim White.

**WEA:** Despite managing director Paul Turner's concerns about volume sales, quiet achiever WEA has done particularly well over the past year, with an impressive number of gold (30,000) and platinum (70,000) disks. The "Listen Like Thieves" album by domestic giant-killers INXS is a approach-

(Continued on page A-10)



The Screaming Tribesmen

Right: I'm Talking



## Jumping From The Shadows To Challenge Lead INDIES BEAT MAJORS TO THE PUNCH ON LOCAL TALENT AND FOREIGN HITS

By PHIL TRIPP

**Mushroom Records** leads the pack with an amazing performance this year from two fronts—local artists whose developments have finally paid off and selected titles from overseas which have made the top of the charts. Mushroom stayed on the album charts with a vengeance with Jimmy Barnes' "For The Working Class Man" while four singles—Bananarama's "Venus," Billy Ocean's "When The Going Gets Tough," "Touch Me" by Samantha Fox and "Manic Monday" by the Bangles—attained the No. 1 position this year. As MD Michael Gudinski says, "Both the Mushroom and Liberation labels are on fire, finally. After some fairly tight times and a lot of money poured into local artists, we have reaped the rewards, performing better on the charts than some of the majors! It's really the result of active and aggressive signings coupled with heavy recording budgets using overseas producers in many instances. It's money well spent and we couldn't be happier!"

It is an exuberance that has been well earned. Barnes' album is the biggest seller in Mushroom's history with over 330,000 units topping the previous record seller, Slyhooles' "Living In The 70s" by 80,000. From the Liberation pop

came "Television's Greatest Hits"—"An album we beat out the majors in bidding and selling," according to Gudinski—racking up over 500,000 double albums sold with a second volume coming up that includes six Australian themes.

Another double album set that most people thought Mushroom was insane for releasing has again proven the doubters wrong. Paul Kelly's "Gossip" was the first studio double album for over 10 years and as a debut effort has already racked up chart and sales success. "Here is an artist that any other major would have dropped," Gudinski says "We had a commitment to Paul as songwriter and figured there was no other way to shock everybody with his range of musical and lyrical ability than to make it a double album. There was that much great material."

Gudinski also points to local artists like Rose Tattoo, the Angels and the Saints as signings that the major labels held previously but who opted for the indie and have come up with the goods. Add to that list the acts that Mushroom had the faith to keep plugging away at—Kids In The Kitchen with 100,000 albums sold and an overseas deal; Hunters & Collectors who finally cracked the overseas market too with "Human Frailty"; Machinators who scored a song on the

(Continued on page A-18)

**Below:** The Cockroaches scurry to Regular Records. Back row, from left: Regular MD Martin Fabray; Group manager Kelly Hall; band members Jeff Fatt, John Field; Regular g.m. Jennie Wright. Front left: Cockroaches Tony Henry, Paul Field and Phil Robinson.





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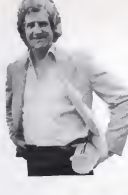
# Dire Straits Capture '86 Tour Honors

## CURRENCY EXCHANGE RATE TROUBLES CONCERT BUSINESS AS TICKETS AND TALENT FLY HIGH

**T**he Australian concert business has been faced with two contrasting situations. The falling currency exchange rate against the U.S. dollar and English pound is causing problems for promoters' negotiations while the concert market couldn't be hotter in terms of ticket sales and a wealth of touring acts.

Act of the year would have to be Dire Straits whose Australian and New Zealand tour comprised 54 concerts between February and May with over \$400,000 tickets sold. With merchandising included, that tour represented (A)\$24,000,000 for promoter **Garry Van Egmond**. The dividends extended to PolyGram Records with "Brothers In Arms" remaining at the No. 1 chart position for longer than any other release in Australian chart history and sales of their CDs, vinyl/cassette releases and music videos adding a significant profit to this year's tallies.

Van Egmond is typical of the Australian promoter faced with a fluctuating dollar and a huge demand for his artists in spite of escalating ticket prices. His only other attraction in the past year was a successful James Taylor tour and coming up are Jackson Browne in late '86 plus Kenny Rogers and Dolly Parton in early '87 in association with Dennis Smith. Van Egmond has been buying carefully with stiff competition from others vying for the superstar acts and he has been watching the daily dollar rates with bated breath. "We had looked at forward buying of dollars on the money market as an alternative. But it ends up costing nearly three



Above: Concert promoter Kevin Jacobsen



**Below:** John Denver receives Opal Award from RCA/Ariola team for one million sales in Australia. From left: national promotions mgr. Neil Clugston; Denver, MD Brian Smith; marketing dir. Darrell Wilson; product mgr. Bory Forester; ad mgr. Graham Lindsey; technical coordinator Bruce Sheldrick; label mgr. David Baxter; in/it mgr. Jim Shipstone.



cents on the dollar so with recent tours we have been taking the gamble now that the rates have stabilized."

**Michael Chugg** of Frontier Touring, who had the other two top tours this year—Sling and Bob Dylan—as well as successful stints with Neil Young, Steve Nicks and Madness, is finding the dollar crunch to be affecting their buying and selling powers. "The slumped Australian dollar has had an adverse effect on our touring scene which hasn't really shown up yet visibly other than in ticket prices. We've tried to keep ticket prices down, but the dollar is forcing them up and there is a lack of middle level halls in the major cities which forces us to do more shows and pay out more expenses," Chugg says. "I think that in the summer, we'll see a drop off in the acts. It'll affect the borderline bands—the ones who are on the verge of breaking—the most. Some of the acts aren't going to be able to come because the ticket prices that would be needed to recoup aren't warranted."

Promoter **Kevin Jacobsen** agrees that the risk is greater and the margins are narrowing. But he still takes the risk in not buying forward options on the money market, preferring to gamble on the dollar not going lower. "I have managed to postpone some artists until the album is a guaranteed hit where we would normally take the attitude that a new album and airplay on that album tying in with the tour would create sufficient interest to carry the gamble. Some shows we have actually lost on due to the dollar change at the time of paying deposits and fees but we have not tried to negotiate in Australian dollars—something that has happened on occasion in the past—as the American acts won't accept it," Jacobsen says. "Even though the British artists are willing to negotiate in our currency."

But the dollar and higher ticket prices haven't stalled the Jacobsen organization with tours by Cyndi Lauper, John Denver and John Cougar Mellencamp. Upcoming for Jacobsen are Prince, Joe Cocker and Joan Armatrading as well as Go West and Ronnie James Dio in 1987.

Promoter **Michael Coppel** says he's held his own in 1985-86 from taking on two major risky tours having handled Thompson Twins, the Hooters, the Damned and the Cramps but between now and March will be his busiest period ever. Whitney Houston sold 35,000 tickets in two days for a pair of upcoming cities and Coppel has Simple Minds, U2, Eurythmics and Paul Young also in the next six months.

On local currency negotiating he says: "English agents are used to dealing with the European market where rates change dramatically and they see the importance of building artists' followings, so they are more likely to do deals in the local currency. The American market is so lucrative and the agents so unyielding that there is no chance of dealing in other than the greenback. It's the audience who is paying with (A)\$28 a current price for top end artists and (A)\$21-A\$25 for the second division acts," Coppel says. "The Reserve Bank is pinning the dollar value at least at 61 cents U.S. so we shouldn't see the drops we experienced in the past year. The market will only bear so many acts and ticket prices will have to remain at present levels. It'll be the second division acts that don't get a chance to play here."

**Paul Dainty** puts the onus on the American agents as well. His top drawer acts like Tina Turner, Sade, Phil Collins, a ha and the upcoming Genesis and Joe Jackson tours have done mammoth business despite escalating ticket prices. "American agents go after the big bucks, they're not as flexible. They go after one or two promoters and a bidding war breaks out with the shows going to the one willing to pay the highest price, not necessarily the one who has developed the artist in the market previously," Dainty says. "It depends on who wants to work on severely tight margins or whether ticket prices can be raised to unrealistic levels. When margins get that short, I'd rather lie on the beach!"

As to forward buying or negotiations in local currency, Dainty has taken the first option but has had mixed reactions with the latter. "We make an offer and give 48 hours for acceptance. At that point we buy dollars at the current rate and forward buy to guarantee against currency losses for the payout." But Dainty hedges his bets with diversity including a heavy involvement in live theater and sports. "They are a very significant part of our business. Tennis has been very big for us over the past four to five years. Plus, we own the Comedy Theatre in Melbourne and it is booked at least a year ahead, offsetting the need to do concerts."

**Selwyn Miller** is another promoter who has encountered the problem of choosing the right act for the market. Coming to Australia from a highly successful background in South Africa his specialty was rock and soul artists which don't work in Australia generally though he has had success with Hot Chocolate and George Thorogood as well as Roll Harris, Jose Feliciano and Suzi Quatro. He is having to hold back on many acts, summing up the market as bleak. "We have one major tour coming up with Billy Ocean, but two months ago we had all kinds of big plans for 1987. Now, with the weakening dollar, we have no choice but to sit back and wait and carefully feel our way because between the time of signing the act and the tour happening, a profit situation can quickly turn into a loss even with a sell-out tour purely on the strength of the dollar."

Merchandising is another way to offset costs that Dainty is getting involved in. Van Egmond is a partner in Starstruck (Continued on page A-24)



Right: Michael Chugg and Michael Gudinski of Frontier Touring (Photo: Kim Reed); Below: Paul Dainty and Tina Turner



Promoter Garry Van Egmond, left, and merchandiser Derek Glower of Starstruck Merchandising in front of INXS tour items.

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### TALK THAT WALK

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### INXS

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### Johnny Batchelor

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### Jenny Morris

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## MAJORS

(Continued from page A-6)

ing 300,000; around the same figure achieved by Phil Collins' "No Jacket Required." And while Festival is throwing parties over the Jimmy Barnes album, WEA is all smiles with half those sales (150,000) for the "Radio Songs" compilation by Barnes former band Cold Chisel.

A TV-advertised Cars hits package moved 150,000 and Madonna's "True Blue" is past 100,000, as is John Fogerty's "Centerfield." Platinum sales have been achieved by Van Halen's "5150," Simply Red's "Picture Book," A-Ha's debut disk, a third Eagles compilation and the new Rod Stewart. Gold status has been reached by the Cure, Charlie Sexton and the "Out Of Africa" soundtrack. Paul Simon's "Graceland" debuted at No. 1 in Melbourne and can be expected to be a platinum performer.

Turner feels very positive about cassettes, now that he has adopted the format, with an initial release of about eight tapes. "We've been a little disappointed by the initial reaction—doctors seem a little mystified. But we're not going to give up; we're working on a special counter rack which can be sited by the 12-inch singles area rather than having them lost among the regular album cassettes. We're also not waiting anymore to see how the 12-inch goes; the cassette will be released simultaneously."

Turner puts hopes for large Christmas volume on new releases by Fleetwood Mac and Boston.

**EMI:** EMI has undergone considerable internal upheaval and instability which has resulted in the loss of some 50 staff this year, the closure of a long-standing Custom Records division, the selling off of a previously profitable printing company and a current situation whereby many executives are shouldering two positions. Plagued by an unfortunate series of problems with the EDC distribution system shared with CBS, EMI has had, in the words of general manager Brian Harris, to "rethink and start again."

Despite the dilemmas, EMI still sells vast numbers of records, including a million pieces a year under its Axis budget album imprint. "There is a very positive mood," insists Harris, who has returned to his old job after a number of years

running the Australian/World Record Clubs. He cites 250,000 records (over triple platinum) of the Talking Heads' "Stop Making Sense" soundtrack, 100,000 for Stevie Nicks' "Rock A Little" and 50,000 each for AC/DC's "Who Made Who?" and Joe Cocker's "Cocker." EMI distribution deals include Virgin, Liberation, Big Time and Alberts. Liberation, operated by Michael Gudinski of Mushroom Records, has (at time of writing) the No. 1 single with Bananarama's "Venus," two singles in the top 30 by Samantha Fox and various hit product by Joe Cocker, the Bangles and Billy Ocean. It recently achieved platinum status with the "Television's Greatest Hits" double LP. Alberts is responsible for AC/DC's "Who Made Who?" and Big Time the consistently successful Hoodoo Gurus.

**CBS:** The final quarter of 1986 is bringing strong business to CBS. At time of writing the company holds down the first three positions on the national album chart—with Cyndi Lauper's "True Colors" (No. 1, second week in), Billy Joel's "The Bridge" and the "Top Gun" soundtrack. It is also in the top 10 with the domestic phenomenon of the year—"Kev's Back" by Kevin "Bloddy" Wilson.

Over the past year, CBS has had to make do with no truly blockbuster product. Although it has numerous gold and platinum performers, apart from Wilson, the strongest performers have been Barbara Streisand, the Hooters, the Eurogliders, Mental As Anything, and Sade, all around 100,000 copies. The Rolling Stones, Billy Joel "Top Gun," and Cyndi Lauper are all presently at platinum status. Notable sales of 50,000 have been achieved for the \$18.99 Wham! double set, "The Final."

Says MD Denis Handlin, "We've taken our time with the roster and now have the right acts, the right producers and, I believe, the right product."

**RCA:** 1985-86 has undoubtedly been the best year in a decade for RCA, with substantial chart success for both singles and albums. Now comfortable in its relationship with Motown product, it has been able to break a number of black acts (DeBarge, Mary Jane Girls, etc.) purveying a music style that has not previously enjoyed any real acceptance in this market. The pinnacle of this achievement has been

close to 300,000 sales for the Whitney Houston debut album, taken on after Festival had already sold 50,000. Lionel Richie is double platinum, Earth, Wind & Fire is around 100,000, while Mr. Mister, Stevie Wonder and Starship's are past gold. With tours due soon by Whitney Houston and Earth, Wind & Fire and the dramatic injection of private funds into the independent Powderworks label which it distributes, RCA looks set for a very strong 1987.

Like every other major, RCA now sells more cassettes than vinyl disks and has entered into a partnership with PolyGram, WEA and CBS to create hit compilation packages which take the cassette/disk ratio to about 75/25. "With repertoire from Arista, Motown, Powderworks, Wheatley and RCA International we are now working with the best product we've had in a long time," says managing director Brian Smith. "1987 should see our growth continue, through such artists as Bruce Hornsby & the Range, John Farnham, Meatloaf, and of course, Whitney Houston."

**POLYGRAM:** For PolyGram, Dire Straits' "Brothers In Arms" has been both a blessing and a curse. With staggering combined disk/tape/CD sales of \$10,000 (placing it second behind the 1.1 million selling "Best Of Abba" as Australia's biggest selling album ever), the mega-album has tended to obscure the company's other achievements. In fact, behind the overpowering Dire Straits (who generated a box office/product gross approaching \$30 million for their early 1986 tour) is a wide range of admirable achievements, including 200,000 sales of John Cougar Mellencamp's "Scarecrow," 150,000 of Tears For Fears' "Songs From The Big Chair" and platinum plus for "Fine Young Cannibals" and Dragon's "Dreams Of Ordinary Men." Gold plus sales have been reached by Style Council's "Home And Away," Lloyd Cole & the Communion's "Perfect Skin," GANGA gajana's debut, and the Moody Blues' "The Other Side Of This Life."

"We have the new Elton John, 'Leather Jackets,' due out to coincide with his most spectacular tour ever," says manager Brent Currie. "This year we seem to have had many more hit albums than hit singles. But next year we're going to try and bring our hit singles more into line with our hit albums because we won't have Dire Straits to fall back on."

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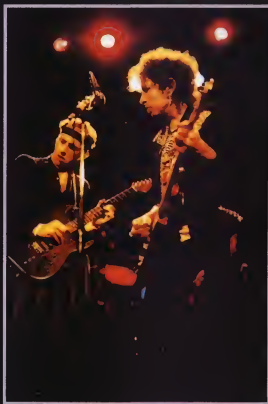
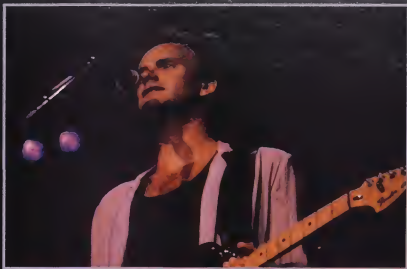
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YOUR EYES AND EARS IN AUSTRALIA...



## RECOVERY

(Continued from page A-4)

ual purchased 15,000 disks from foreign one-stops and delivered them to the market at no profit. But even with such difficulties, White concedes that CDs "seem to have turned the corner for the industry."

CA's Smith says CDs have "brought people back to music. It is something new in records; a new piece of technology to get the public interested again." Smith has his own supply problems. By the time he was able to secure stock of the last Lionel Richie album, he had lost some 6-8,000 sales to parallel importers. EMI general manager Brian Harris is pleased that CDs, with their hefty \$28 price tag (as opposed to \$13.99 for albums/cassettes and \$19.95 for some major feature films on home video), "have helped increase retailer turnover", while WEA managing director Paul Turner, who has sold some 2 1/2 times as many CDs in 1986 as he did in 1985, is overjoyed by demographic charts which indicate that the medium's appeal is spread evenly over the socioeconomic spectrum. Fila Riccabono of Albert Productions reports sales of 5,000 CDs of AC/DC's "Back In Black," which underlines the wide scope of appeal of the format.

But the broadest smile of all is to be found on the face of PolyGram executives, who proudly boast that they will shift at least one million of the two million plus CDs which will be sold to Australians this year. Of one title alone—Dire Straits' "Brothers In Arms"—PolyGram has moved a staggering 65,000 units. "We worked very hard on CD from day one and it has paid off for us," says national sales manager Brent Currie. "In a way the other companies handed most of the market to us by their initial interest and hesitation. Now I think that all doubts have been wiped away. We now have a proliferation of CD-only shops in the major cities, which we never thought would happen so soon."

However, behind the euphoria are some very real fears. Festival's White is disappointed that some of his competitors are "ringing the death knell for black vinyl." Like EMI's Harris, who points out, "kids don't have CD players," White asks, "Where are we going to break new product if we lose vinyl records? Every home has a record player and that can't be ignored." White is also critical about current pricing levels. Traditionally, the last company to raise its prices, Festival feels uneasy with the \$13.99 level, particularly after a decrease in sales tax from 32.5% to 20% earlier in the year. While WEA's Turner credits the tax relief with "saving us from the \$14.99 record," White is of the firm opinion that prices should have been pegged at \$12.99.

Even with a most welcome CD boom, the companies are still treading carefully in their operations. "Market strategies are changing," says CBS' Handlin. "The cost-effectiveness of television advertising is being examined carefully. The marketplace is still tough and we've all had to have a very close look at our operations." WEA's Turner says, "Volume seems to have become harder. It takes longer to sell a quarter of a million albums. And singles seem to have collapsed entirely. It is now possible to get to No. 1 with fewer than 10,000 sales. 15,000 sales could see you at No. 1 for a month!"

Turner is also chairman of the Australian Record Industry Assn. (ARIA), which, under his leadership, has consolidated the mutual aims of the industry with dramatic effectiveness. Rarely has the record community enjoyed such productive unity. ARIA's most significant achievement in 1986 has been the launching and eventual streamlining of an ambitious all industry dealer's catalog, which now boasts weekly release sheets. It is also about to arrange a series of demonstrations for retailers of on-line computer facilities for both catalog reference and stock ordering.

Unfortunately, these achievements have been soured to a degree by a sudden upsurge in domestic cassette piracy, which might well involve a million bogus pieces. Australia has long had an enviable anti-piracy record, with every instance swiftly eradicated by an ARIA task force working in conjunction with federal police officers. However, the recent burst of activity has taken everybody by surprise with its scope and sophistication. So perfect are the duplications that Turner wryly observes, "We all have people sending the pirate tapes 'back' to us, complaining that they don't sound right! But while it may be bigger than we thought and it may be spreading into country areas, I believe we have the ability to smash it completely by the middle of next year."

(Continued on page A-16)

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## RECOVERY

(Continued from page A-15)

"We have a much more cohesive industry," says RCA's Brian Smith. "The vested interests at ARIA meetings seem to have been reduced and there is a united effort for growth." In the climate fostered by ARIA, there is far less emphasis on aggressive competition between the majors than there has traditionally been. However, the coveted position of "market leader" is still eagerly sought and claimed. EMI profiles the long-standing contention that its vast range of non-chart oriented repertoire (classics, nostalgia, jazz, etc.) means that, in Brian Harris' words, the company "will without a doubt sell more records in this country than any one else." That notwithstanding, the real battle for prestige is centered around chart share, which is carefully monitored by each major.

On a chart share basis, it would appear that the crown held so firmly by CBS around 1984 (as a direct consequence of "Born In The U.S.A.," "Thriller" and other blockbuster titles) has passed to the plucky Festival Records,

which is certainly no stranger to the position. By energetically representing a selection of fellow independents (A&M, Chrysalis, Island, Mushroom, etc.), the company is able to achieve often spectacular sales. For the fiscal year 1985-86, Festival was dominant in the top 100 singles (19.8%) and top 60 albums (20.1%), while PolyGram's incredible run with "Brothers In Arms," saw them edge Festival into second spot in the top 10 albums tally. The only area of relative Festival weakness has been in the top 10 singles area, where EMI triumphed in a manner similar to its glory days of the 70s. As the industry swings into the Christmas stretch, Festival is still in strong shape. Chart figures for the first half of 1986 show the Rupert Murdoch-owned company with an exceptional 28.5% of top 10 albums (ahead of PolyGram at 25.4% and WEA with 14%).

Legitimate second place in the chart share battle for 1985-86 is held by WEA, which has come in a close second in every category except top 10 albums, where it is a distant third (Madonna and INXS have not quite been able to topple the combined might of Dire Straits, Jimmy Barnes,

Sting and Tina Turner). With CBS and EMI fairly evenly matched for third place and PolyGram breathing down their necks, the most interesting performer has been RCA, which is beginning to show positive results from its acquisition of Motown and Arista, and in most cases has lifted itself into double figures on the chart share graph.

Apart from recorded music, sales are generally strong. Merchandising has had a boom year and should have a total 1986 gross of \$12 million, which is a 100% plus increase on 1985. During the year, Norwegian teen sensation A-ha set a new fan expenditure level of over \$10 per head. The tour market has been knocked about by the sad state of the Australian dollar (Paul Dainty tells a tale of making a bid for Cyndi Lauper one day and finding that he was liable for \$50,000 more the following day as a result of a currency shift) but that has not stopped the flow of superstar talent into the country. Over the past year, the lower continent has played host to Dire Straits (seen by almost a million people), Tom Petty & Bob Dylan, Cyndi Lauper, Stevie Nicks, A-ha, Sting, John Cougar Mellencamp, Tina Turner, Dio, Joe Cocker, Feargal Sharkey, Lloyd Cole & Communications, Albert Collins, Richard Thompson, John Denver and our own INXS, along with a wide range of second level acts such as Johnny Winter, Dr. John, Flamin' Groovies, Residents, Camps, John Mayall, Wilko Johnson, Johnny Thunders, Fairport Convention, Steeleye Span, Peter, Paul & Mary and Shriekback.

The fall of the Australian dollar in recent times (from almost parity with the U.S. dollar to around 60 cents) has hurt everyone, particularly concert promoters who have to write their contracts in foreign currency. "It's not only the U.S. dollar but the yen, the pound and the deutschmark that are much stronger than our dollar," says EMI's Harris. "It now costs around 30% more than it did a year or so ago to put out an album, particularly when the royalty deals are not written in our currency. Then there is the present government's tax policies, which are totally oppressive. The paperwork for the new Fringe Benefits Tax alone is just unbelievable and, as far as I'm concerned, they can shove it."

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# INDIES

(Continued from page A-6)

"Ruthless People" soundtrack: the list goes on.

But Mushroom is just the prime example of what the trend is in Australian music. The indies are dependent on the majors for distribution but at the same time, the majors main chart success in real terms is coming from the Indies' releases—especially on the local front. Look at the major labels and their indie ties are obvious.

Festival Records has a couple of local acts on their own but through **Regular** and **Mushroom**, the roster expands to double digits. EMI has **Libertarian's** overseas catalog as well as **Albert's** act RCA/DC and a slew of smaller successes with a dozen Indies. ACA can count on both **Possum** and **Powderworks** for a broad range of repertoire, both local and imported. PolyGram has **True Tone** to thank for their local presence. The only two majors that have missed out are **WEA** and **CBS**—both more reliant on their own overseas flow of hits and able to develop local acts without out a lot of indie input. CBS lost its major indie, **Virgin**, to EMI while **WEA** has not really seen the need for allied labels outside of its international conglomerate.

**Regular Records** is another interesting example of indie survivalism. Back in the Festival fold after a three-year bout with **WEA**, it had its major moneyspinner **Mental As Anything** nicked by CBS at a time when **Regular** was experiencing a slump in the local stable. But the label rebounded with aggressive signings and artist development to break I'm Talking with two top 10 singles and an album plus overseas release. The Reels, Scribble and Icehouse, have proved that long term investment can pay off with spectacular local success and a renewed penetration into the foreign markets. Says MD Martin Fabinyi, "We remain in our traditional role—**ab-** The problems we face as an indie are the same as the majors in picking the right artists and tunes, but without the added canon of charting technology. Most independents aren't saddled with the pressing and distribution end. We can utilize the majors' resources for that and not be worried about CD production eating into vinyl or cassettes."

Moira Bennett, former MD of **Virgin Records** who recently resigned to form her own **Mighty Boy** label, concurs: "Marketing in the Australian record business seems more to be a series of hunches than the art and science that it is." **Mighty Boy Records** is actively involved in matching the record pressing and tape duplication facilities of Australia to the indie market while finding the right distributor for the product as well as assisting in the overall marketing effort.

John Evans of **Powderworks Records** echoes Moira Bennett's sentiments. While EMI shut down their **Custom Records** division which has been instrumental over the years to launch new artists and labels, **Powderworks** has taken up the slack by putting new presses and tape duplication facilities with an added bonus. Now some of the majors like **WEA** are coming to his operation to get their needed release onto the market while the Indies are crowding in to get their product out. Plus, **Powderworks** has renewed their efforts to sign up local talent and source overseas releases for this market.

**Powderworks** has not shirked on signing new artists and has a huge back catalog of steady sellers to finance this activity. Early releases by **Midnight Oil** have been a constant flow, **Patsy Biscoe** has an enviable series of children's albums, **Foster** and **Allen** have sold massive amounts of more MOR material, while bands like the **Radiators**, **Spy Vs Spy** and the **Allitners** have carved a niche that new signings **Sundogs**, **Secret Society** and **Club Ska** will likely duplicate.

Phil Izal of **Possum Records** shares more than Evans' views. He was a former director of **Powderworks**, uses them as a manufacturer, crossed over to **RCA** for distribution after a short period with **CBS** and is emerging as a potential hit maker in the volatile market.

**Possum** has not slowed down this year with the changes it made in pressing and distribution. They celebrated their second anniversary in September with two singles in the top 20—"Oh, L'Amour" by **Erasure** and "So Macho" by **Sintia**—and have an impressive back catalog which includes **Gilbert O'Sullivan**, **Depeche Mode**, comedian **Kenny Everett**, the **Smurfs** as well as new local signings **Adrian's Wall**, **Tough Luxury** and heavy metal band **Snake**.

Alex Geshos of **Survival Records** picks up on the theme of Indies concentrating on expansion in the present  
(Continued on page A-23)

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## IMPACT

(Continued from page A-4)

doo Gurus, Dragon, Diminished Oil, Mental As Anything, Heaven, Angel City, Tim Finn, Go-Betweens, the Church and a number of others, which certainly dwarfs the international penetration of other English-speaking nations.

Says Stephen White, whose act Dragon recently journeyed to Woodstock, N.Y. to record its eighth album, "Dreams Of Ordinary Men," under producer Todd Rundgren, "You don't necessarily have to leave Australia to record but you do have to find a producer able to give you an internationally acceptable sound. There is nothing wrong with calling on outside help to develop world-class talent. Our live structure here can turn out bands to rival any in the world but we have seen so many great ones fall by the wayside because of the inadequacies of our own industry."

Ross Wilson, who had his first chart hit in 1965 at the age of 15 with high school group the Pink Finks, made a play for American success with Daddy Cool (Warners) in 1972 and is now leader of Mondo Rock (signed internationally by CBS), claims that the support of a full foreign record company is the only viable way "to make records the way we want to." He insists that good records cost a lot of money; money that may not be available in this country. Mondo Rock's most notable international success so far has been a Rick Springfield cover version of their local hit "State Of The Heart." Their new album, "Boom Baby Boom," was produced by an American, Bill Drescher.

Just as the standard of studios and producers has drastically improved over the past decade, Australian artist management has also become considerably more sophisticated. The leading figures can all claim extensive backgrounds in grass roots areas of rock. A shining example is Roger Davies, who began his career as a roadie for a band called Company Caine in the early '70s, went on to guide the fortunes of enduring pop sensation Sherbet and is now manager of Tina Turner and Olivia Newton-John, based out of Los Angeles. INXS manager Chris Murphy operated a powerful band booking agency for many years and was one of the first industry figures to recognize the potential of Adelaide hard rockers Cold Chisel, from which Jimmy Barnes launched a quad-platinum solo career.

Three managers—Brian Peacock (Eurogliders), Jon Blanchfield (Mondo Rock) and Glenn Wheatley (Pseudo Echo)—are former "pop stars" of the '60s who have applied their knowledge of industry machinations to a more demanding era. "All we do is what we would have loved to have had done to us," says Wheatley. "The best education I could have had was to have been badly managed myself."

Wheatley's young act, often referred to as a "down under Duran Duran," is one of the most promising hopes for 1987. Already popular in Japan, the outfit has been inducted internationally by RCA and its two biggest Australian hits—"Listening" and "A Beat For You"—are being remixed for American consumption. Wheatley sees the band's greatest asset as label/writer Brian Canham.

The hottest new chart property this year has been Sydney duo Wa Wa Nee, which soared to No. 1 with a debut single, "Stimulation," and made top five with the follow-up, "I Could Make You Love Me," managing to place both in the same top 10. "We almost can't keep up with the request from CBS offices around the world who want to release the band," says CBS MD Denis Handlin. "The situation reminds me of what happened with Men At Work in '82."

Indie label Regular Records, which introduced long-standing chart sensation Mental As Anything (now with CBS) to the market and has long enjoyed strong sales for occasional lachouse releases, has four strong contenders for future international prominence—I'm Talking, Electric Pandas, Scribble and the Cockroaches. The former act, dealing in slick pop-funk, is fronted by 19-year-old Kate Ceberano.

WEA Records, the home of INXS, has come back strong from the closure of its local A&R department two years ago and is enjoying top 20 success with another extremely promising young act, Boom Crash Opera. It has won Spy Vs Spy over Powderworks and is building well with Mark Edwards, Johnny Bachelior and fiery INXS "seventh member" Jenny Morris. EMI, also somewhat inconsistent in its local artist policy over the past couple of years, has effectively launched young band Geisha and Spinal Tap offshoot Crowded House, which has exceptional potential for the global market. Led by Neil Finn, the acts "Mean To Me"



single and self-titled album made a far greater impact than the much-acclaimed but commercially disappointing "Big Canoe" album by brother Tim Finn (Virgin), the Split Enz leader who now works out of London.

The Mushroom Records stable, traditionally the most formidable gathering of local talent in Australia, boasts an array of diverse artists with the credentials to continue the "Aussie Invasion," whether or not it may have ever existed. Both the Models and Jimmy Barnes are signed to Geffen in America and are building nicely. Coming up behind them are punk pioneers turned classy pop merchants the Saints, reformed hard rockers Choirboys, western-parody rockers the Johnnys, the avant garde (but increasingly accessible) Hunters & Collectors, the technopop Jump Incorporated, Kids In The Kitchen and, the Dylanesque Paul Kelly & the Coloured Girls, who have just released "Gossip."

PolyGram, never a local talent developer of any great consequence, has made a very strong impact over the past year with Dragon, Mondo Rock, Koo De Tah, young Brisbane band Ups & Downs and former Sports leader Stephen Cummings, who has delighted critics with his "adult" album "Wonderful Life." Sales of the Joe Wissert-produced debut album by the musically impressive GANG gajang, helped along by four classy hit singles, currently exceeds 45,000.

Festival Records, which distributes Mushroom and Regular, has begun to develop its own domestic acts and has achieved reasonable success with the Veneretians (now signed internationally to Chrysalis), CBS, apart from the explosive Wa Wa Nee and the bankable Mental As Anything, Midnight Oil and Eurogliders, is investing confidently in the Manikins, Noiseworks and Uncanny X-Men (one of the very few acts to have ever "defected" from Mushroom). RCA, distributor of Wheatley, Freestyle and Powderworks, primarily draws its local talent roster from those labels and enjoys moderate success with Kaha, Cats Under Pressure, John Justin & Thunderwing, aboriginal bands Gonwonderland and Warumpi Band, and recently departed Little River Band vocalist John Farnham. A regular contributor to American film soundtrack albums, Farnham has an excellent shot for large-scale success with his new solo album "Whispering Jack."

GLENN A. BAKER

## INDIES

(Continued from page A-18)

and mapping out future strategies rather than rehashing the woes of past problems with the market.

Though Survival's artists like X and Screaming Tribesmen aren't household words overseas yet, Geshos has made the monumental effort to expand his foreign base this year, first by a trip to the New Music Seminar which firmed up distribution deals in the U.S. and U.K. and secondly by hammering away at the college radio market to break acts much the same as **Big Time Records** has done so stunningly with Hoodoo Gurus. Geshos' aim, like that of Big Time, is to secure simultaneous release here and overseas to gain the edge that smaller labels lack. He says: "The key to success is making the jump overseas, maximizing the impact of new artists and exploring alternatives to mainstream approaches of exploitation."

**Larrikin Records** chief Warren Fahey says the time is ripe for overseas penetration. Opting to self-distribute in Australia after parting from EMI, his sales have exceeded expectations for a wide variety of distinctly Aussie musical styles and an equally varied roster of overseas labels Larrikin handles. As a distributor of international product, Larrikin has, by necessity, narrowed in on several major label deals and deleted several other representations. The main import labels continue to be **Rounder**, **Shanachie**, **Sonet**, **Slash** and **Lyrichord**. In a deal signed earlier in '86, Larrikin also imports and distributes CBS' indented product.

**Hot Records** MD Martin Jennings says, "From days of sleeping in cars overseas or on friends' floors, the indies are starting to get recognition and deals vital to growth."

Taking the opposite tack is Laurie Dunn of **VIRGIL**. With an expanding torrent of overseas product being launched into the Australian market including Genesis, Talking Heads, Simple Minds and OMD, Dunn can be content with not relying on a hefty local roster. Virgil's sole Australian success, Do Re Mi, has made inroads overseas as well as snatching three prestigious "Countdown" awards this year. "One great success has been the launch of budget classical CDs," says Dunn.



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## CONCERTS

(Continued from page A-8)

Merchandising while Frontier is allied to Australian Tour Merchandising which remain the two market leaders. Dainty has done merchandising for Phil Collins, David Bowie, Sade and Spandau Ballet and has now set up a company called Main Event Merchandising to be able to do more in house. Kevin Jacobsen is also setting up a merchandise arm called Ralatak with a permanent staff of six for his shows and those of other promoters he deals with.

Sponsorship is another area being explored. Jacobsen did a tie in with Diet Coke for Julio Iglesias and National Panasonic for Peter Allen and has Toyota backing a major act for 1987. Van Eyckon was able to take advantage of the Philips deal with Dire Straits. And Qantas Airlines is a sponsor for the upcoming Elton John tour being promoted by Kevin Ritchie with the Australian Broadcasting Corp. who is televising a show as well as arranging a huge symphony to accompany the tour. But most promoters feel that there has been little interest by ad agencies or companies themselves to get involved. Chugg has found limited sponsorship for one day events, while Dainty feels it is a waste of time to try to find suitable sponsors stating, "The potential sponsor expects so much for the act. Then you tell them the price, maybe six figures, and it's 'Hello...hello. Are you still there?'"

One interesting approach is that being taken with merchant bankers. A few have dabbled in film and theatre and one has bought into a record company. But promoter Sweet Conspiracy has managed to woo NZI Securities into a cooperative effort whereby NZI is supplying financial resources for Sweet Conspiracy's Frontline Talent arm which is currently touring John Mayall, the Fury Brothers and the Black Light Theatre of Prague. Says **Chris Gunn** of Sweet Conspiracy, "Merchant bankers are really the cowboys of the three-piece-suit fraternity with an adventurous streak that has lead them into the potential risk and returns of concert promotion. Our deal with NZI gives us the leverage to bring in megastar acts as opposed to the left-of-center artists we used to deal in. Plus, they have the ability to benefit from the money market or at least tie up foreign currency to guarantee against a loss in fluctuations. It's exciting for them to be involved in concert promoting while for us it's providing a diversity in touring acts."

But the best approach, says promoter **Richard East**, is simply promoting Australian talent. "No worries with paying in overseas currency and the success we've had with Jimmy Barnes and other Oz acts in larger venues indicates this is the way to go." Barnes played to more than 120,000 in a sold-out tour and the past 18 months, East has presented artists like Divinyls, INXS, Mental As Anything, Pseudo Echo and Mondo Rock in large capacity venues.

To prove the point, East and some partners are putting together a series of outdoor concerts in eight cities with at least eight of the top Oz bands appearing. Called Australian Made, the tour will visit all major cities including Perth for the America's Cup. One of the shows will be taped for MTV.

But music video may end up being a threat to the live concert market at the lower end of the scale. Three major satellite-distributed entertainment channels are being set up in different states that will see programming that combines sports and music video beamed to clubs and pubs that are the breeding ground of Australian talent. The three are backed by the media prices of this country—**Robert Holmes A'Court**, **Kerry Packer** and **Alan Bond**—and are already being viewed as a threat to live talent.

One other threat to promoters is the interference of Actors Equity which recently tried to prevent a tour of the Platters and has been actively lobbying the Immigration Dept. to prevent tours of artists they consider to be of "no cultural benefit or of little artistic value." Equity wants to see more Australian artists getting work and is concerned with promoters opting for overseas talent at a detriment to local acts.

The restrictive lack of major venues is softening with new facilities being established for the upper end of the market. Sydney's 12,000-seat **Entertainment Center** has met with great success in its first three years while the year-old **Melbourne Entertainment Centre**, though smaller, fills a gap in that market as has the re-opening of the **Kooyong Tennis facility** for outdoor shows. Brisbane has a new set of venues recently opened and a 15,000-seat facility is planned for Perth.

PHIL TRIPP

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# Magazine-Related Products Growing, Innovating

BY FRANK LOVECE

NEW YORK Magazine-format and magazine-sponsored video programs are curving now and separate magazine segments as the first major rush of such titles gets underway. Print magazines as disparate as Parents and Black Belt have begun following Esquire's successful entry into sponsored video. In an innovative move, two software labels are launching magazine-format made-for-video titles, a genre of programs called videocassettes that first emerged in the late '70s.

Joining Karl Lormira's Playboy Video Magazine, now at its 10th issue, are Pacific Arts' Overview, scheduled to debut in selected markets the first quarter of 1987, and the revamped version of Videofashion's long-established Videofashion

Monthly, slated to hit video stores in December. Both are intended as sell-through items, with the commercially sponsored Overview to retail for \$3.55 and the non-sponsored Videofashion Monthly to retail for \$9.95. Playboy Video Magazine, the most successful of the handful of videocassettes introduced since 1976, lists for \$19.95.

Among the established print magazines lending their name to various made-for-video how-to programs are American Health, Black Belt, Consumer Reports, Esquire, Parents, Weight Watchers, and Working Woman. Karl Lormira releases all but the Esquire title, which that magazine self-distributes, and the Weight Watchers video, which are distributed by Vestron.

The two types—magazine-sponsored how-to programs and magazine-format videocassettes—appear to

different market segments. Jeff Jensen, Karl Lormira's senior vice president of marketing, says, "We view our sponsored titles as line extensions of the print magazines—that is, taking the print magazine brand name and extending it to different forms. We aim the Parents videos, for instance, at Parents readers. Even our Consumer Reports videos, which might have a broader base than a parenting title, are still primarily going to appeal to the same demographic profile that buys Consumer Reports." In contrast, says Joseph's Playboy Video Magazine, a quarterly collection of interviews, features, fiction, and pictorials closely modeled after and produced by Playboy, has, he notes, "across-the-board appeal."

"The VCR universe is finally big enough to support video magazines the way TV audiences support '60 Minutes' and 'PM Magazine,'" says Chuck Asar, whose Instant Replay videocassette pioneered the field in the '70s and whose plans for a commercially sponsored, \$4.95 videocassette—announced at the 1983 International Tape Assn. conference—may have inspired the Pacific Arts' Overview videocassette.

Magazine-sponsored and magazine-format programming stem from two different schools of thought. Magazine-sponsored how-to programs are relatively new to video, having made a splash in mid-1986 with the Esquire video line. On the other hand, magazine-format videos—with various features and departments—are about 10 years old: Videofashion, a fashion industry trade publication, "recreated" its offering to Charney, on 7-inch cassettes, debuted in November 1976, according

to company president Nicolas Charney. Produced semiannually by the New York-based Videofashion Inc., the videocassette remained trade-oriented until 1979, when VHS and Beta editions were offered via the Time-Life Video Club. It listed for \$395 per issue.

The first true consumer videocassette was Instant Replay, produced by the same-name company beginning in 1977. The \$59.95 Instant Replay continued to be issued sporadically until 1981. Afterward, Instant Replay also issued a single issue of The Men I

The first issue of the revamped Videofashion Monthly features reports from London, New York, Paris, and Milan; Italy; a profile of its cover model Jerry Hall; profiles of designer Donna Karan and photographer Bernard Villard; fashion news delivered voice-over-style without a host; and a celebrity roundtable composed of new and old interviews with Joan Collins, Susan Lucci, Candice Bergen, Liza Minnelli, and others. The videocassette will be sold to wholesalers in lots of 1,000 at \$6 each and to retailers in coterie display boxes of 10 at \$7.25 each.

Pacific Arts' Overview is planned as a monthly devoted to news and reviews of video software as well as to "guerrilla-style comedy," according to co-senior editor Michael Kaplan. The cover price of the 90- to 120-minute videocassette is subsidized through commercial sponsorship and through word-of-mouth calls the "tremendous interest in the people backing it," whom he declined to name "since I don't know if the papers have been signed yet."

Stephen Murray, Pacific Arts' general manager, says company president Robert Feid is unavailable to comment on sponsorship or backing. Discussions have reportedly taken place with Coca-Cola.

Overview's contents are to include video-movie reviews by Washington Post film critic Tom Shales; music video coverage by Los Angeles DJ Deirdre O'Donoghue; reviews of off-beat video programming by L.A. Weekly staffer Michael Dare; a new technology segment, the first of which will be hosted by Kenneth Yasuda; George Lucas' Droid Works special-effects company; Video

(Continued on page 62)

## Pay TV Pushes Taping Software Tie-Ins Used

BY MOIRA MCCORMICK

CHICAGO The Movie Channel (TMC) and Home Box Office (HBO) are in the midst of major campaigns designed to promote "VCR compatibility" via blank tape leases, on-air promotions, and other advertising. VCR owners are encouraged to subscribe to the pay-TV services through advertisements that demonstrate the advantages of taping programming off the air.

TMC and HBO insist that the promotions are not meant to lure VCR owners away from renting videos; instead, they offer an alternative. "The VCR will either hurt pay TV or will be its supercharger," says Dan Levinson, vice president, advertising and promotion for HBO. "People with VCRs make better pay customers. Video rental did have a negative impact at first because it took away our advantage of showing undedited movies in the home."

"People were overwhelmed at first, but now that there aren't so many new titles coming in, it puts us more on a level playing field. Now that we want to not replace home video—we want to educate people that you can time-shift a library off of pay. But we don't want to sound defensive and say, 'Don't let tapes take the place of video,'" as "Aha, HBO's in trouble."

Nora Ryan, director of marketing for TMC, says, "Everyone is worried about cable and VCRs being adversaries, and there's no reason for it. We see great opportunities for cross-promotions, giving consumers broader perspective. Our campaign is not aimed at telling people to stop renting or buying. It's more a matter of reorienting. Here's another source of entertainment that's convenient." TMC's research has found, says Ryan, that the heaviest pay viewers are also the most active renters.

TMC is airing a pair of TV spots promoting VCR compatibility, one showing the established print magazine lending their name to various made-for-video how-to programs are American Health, Black Belt, Consumer Reports, Esquire, Parents, Weight Watchers, and Working Woman. Karl Lormira releases all but the Esquire title, which that magazine self-distributes, and the Weight Watchers video, which are distributed by Vestron.

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Compiled from a national sample of retail store sales reports.

THIS WEEK	WEEK AGO	WEEKS ON CHART	TITLE	Copyright Owner, Publisher, Catalog Number	Principal Performers	Year Released	Rating	Format	Price
7	3	1	OUT OF AFRICA ★	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Marilyn Sapiro	1985	PG	Lasr	\$4.98
2	2	21	BACK TO THE FUTURE ★	Amblin Entertainment MCA Dist. Corp. 80195	Michael J. Fox Christopher Lloyd	1985	PG	Lasr	\$4.98
3	5	5	BRAZIL ★	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R	Lasr	\$9.95
4	8	11	MURPHY'S ROMANCE ★	RCA/Columbia Pictures Home Video 30649	Sally Field James Garner	1985	13	CED	\$9.95
5	6	11	SPIES LIKE US ★	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd John Wood	1985	PG	Lasr	\$4.98
6	NEW	6	WILDCATS	Warner Bros. Inc. Warner Home Video 11563	Goldie Hawn	1986	R	Lasr	\$4.98
7	1	7	THE JEWEL OF THE NILE ★	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	Lasr	\$4.98
8	NEW	8	INVASION U.S.A. ★	Carlson Films Inc. Image Entertainment 15062	Chuck Norris	1985	R	Lasr	\$4.95
9	4	3	THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1982	G	Lasr	\$4.98
10	3	17	COCOON ★	CBS-Fox Video 1476	Steve Guttenberg Dina Carroll	1985	13	CED	\$9.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$2 million (30,000 or \$1.2 million for nontheatrical made-for-home video product); 25,000 or \$1 million for music video product; A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$4 million (50,000 or \$2 million for nontheatrical made-for-home video product); 50,000 units or a value of \$2 million for music video product. Titles certified prior to Oct. 1, 1985, were certified under different criteria; ● at least 25,000 units or \$1 million in suggested retail for nontheatrical titles; SF short print; LF long-term; C, Country; D, Documentary



## Retailer Resistance Prompted Market-Building Program HBO/Cannon Focuses On Culture Audience

BY AKIVA KAMINSKY

NEW YORK "There's resistance from video retailers to selling culture video. They don't know how to do it," says marketing director Tracy Dolgin, reflecting on his experience following the release this August of the last of the projected 35 titles in HBO/Cannon's (formerly Thorn/EMI) Classic Performance series.

"Our goal is to try to raise awareness in the culture category so we can gain higher distribution levels. We're using a market-building as opposed to share-strategy approach to accomplish this, teaching the video retailer how to sell through properly."

Dolgin found that the culture-video audience is much broader than anyone had anticipated. "We went into shopping malls late May and early June," he said. "Opera and ballet, exposed as a category and under specific titles, scored

double digits in 'positive purchase intent.'"

Dolgin believes culture video will be more than pay back and will become a good source of incremental revenue for the video retailer. Some of the points he stresses are these:

- Market research suggests that culture video is a viable category that will move through the retailer stocks it.

- Culture video is more a sell-

### Our goal is to raise awareness'

through than rental product. The price-point on Classic Performance is \$39.95, an attractive level to sell through compared, for example, to Kids' programming at \$14.95.

- VCR owners are trading up. Sound and image quality are now important features. The market will grow with this.

Selling more than 100,000 cassettes since the first releases came out in December 1984, sales in the Classic Performance series broke through 10,000 units on the popular titles. Dolgin is satisfied with the results, but hopes to improve the figures.

"Somebody's very happy with the sell-through and rental acceptance of this kind of product outside the major markets," he says.

Allan Caplan of Applause Video with 16 outlets in Omaha, Nebraska, sees culture video as a viable narrow-audience product. But outside New York, where even CD classics make up only slightly more than 2% of the market, the interest just isn't there. "I look for the 100% guaranteed easy sell-through." He does not carry HBO/Cannon's Classic Performance series.

Peter Balner of Palmer Video, with 65 outlets in New Jersey, says, "Culture video, or any niche genre, will be promoted either via mail or to an extremely specific

group, and that's not what a video store has. We deal broad base."

In order to overcome video-retailer resistance, the company is implementing an integrated marketing program built on research, a complicated nationally advertised trivia contest, and alternate forms of distribution.

There's centerpieces of HBO/Cannon's hopes to raise awareness is its recently announced Play For Keeps promotion. The promotion recently kicked off with ads in People and Time. The culture category, one of six in the promotion, has a trivia question of its own and a corresponding grand prize: a trip for two to the Royal Opera House, London, being both to the winner and the winner's retailer.

The promotion's 24-title display unit includes two cultural tapes along with contest entry forms. "This will encourage video retailers who normally stock movies to take other forms of video," says Dolgin. The drawing will be held in April.

In the final analysis, Dolgin believes growth areas lie outside video stores. "There are a fixed number of stores, and they're not taking more copies." Consequently, HBO/Cannon works through distributors or rackjobbers specializing in book, record, and library sales. The distributors are selling up special sell-through and alternate-title plans in nonvideo store outlets.

HBO/Cannon's plans for future Classic Performance releases are not set, Dolgin says, "We're going to see how the series works within this promotion while we continue to advertise in specialized media. About a year from now we'll suggest the mix with good new titles."

In the long run, Dolgin is optimistic about the culture video market. "We are extremely happy with Classic Performances. Our job will become easier, though, once market acceptance increases."



Fun With Witch And Jane. Jane Curtin, right, and Freddie Kohler, who plays her son on CBS-TV's "Kale And Allie," stopped at a recent Walt Disney Home Video promotion, held at New York's Ziegfeld Theater, for the Bring Disney Home campaign.

## Train Programs Put Kalmbach On Track 14 Titles Supplement Publisher's Profits

BY MOIRA MCCORMICK

CHICAGO Kalmbach Publishing of Milwaukee, for 33 years the publisher of Model Railroad magazine, began releasing its own model-train-oriented videos in 1977. Now, with the ever-increasing penetration of VCRs, Kalmbach finds its 14-title video line accounting for a substantial portion of its volume.

According to Kalmbach sales representative Debbie Phelan, the company's model train videos fall into three categories: how-to, layout, and historical. Cassettes run anywhere from 20-35 minutes and carry suggested retail prices of \$29.95 or \$39.95. All are produced in-house.

How-to titles include "Basics Of Model Railroading," "Building Model Railroad Scenery," "Building Model Railroads With Structures," "Weathering Railroad Models," "Airbrushing For Model Railroaders," "Building Reliable Model Railroad Track," and "Basics Of Model Railroad Wiring."

Each of the four cassettes in the layout category features director/narrator Alan Keller (a Model Railroad staff member) discussing the exemplary points of four, five, or six different model railroad layouts. The videos, priced at \$39.95 each, are titled "Model Railroad Layout Tour I," "Tour II," "Tour III," and "Tour IV."

In the historical category is "First-Generation Diesels," which retails for \$39.95. Kalmbach also offers a \$39.95 title dealing with

radio-controlled model airplanes; it is called "Flying Radio Control Models."

Phelan says Kalmbach has been releasing new videos at the rate of one a year for the last few years. The latest release came out in November 1985, and Phelan says the company has no immediate plans to put out its successor. "It takes a lot to put them together."

Kalmbach advertises its video line in Model Railroad and in companion publication Trains. In addition, the company has put together promotional trailers, which appear at the end of model train videocassettes released by other publishers whose product Kalmbach distributes.

These include Run & Video, Lasting Impressions, Video Rails, and seven others, says Phelan.

The publisher also uses direct mail and telemarketing to sell to some 3,700 hobby retailers across the country. Phelan says Kalmbach employed a wholesaler when its products' price points were \$69.95 and \$59.95, but it stopped the practice when the prices were dropped.

"Hobby retailers use our videocassettes for in-store clinics," says Phelan, explaining that Kalmbach grants licenses to stores for rental, display, or clinics. Clinics invariably boost sales, she says.

In addition to its video line, Model Railroad, and Trains, Kalmbach publishes Fine Scale Modeler magazine; a number of how-to books dealing with model railroading, scale modeling, and miniatures; and 11 other craft-related magazines.

## MCA, Twin Tower Tapes Focus On Teen Drug Abuse

BY CHRIS MCGOWAN

LOS ANGELES Coinciding with the Reagan administration's current campaign against illegal drug use, MCA Home Video and Twin Tower Enterprises Inc. will release videos in November on the subject of teenage drug abuse. The marketing plans for both tapes emphasize alternative outlets.

The MCA release, "Shattered... If Your Kid's On Drugs," is set for a Nov. 6 release and is priced at \$24.95. The 59-minute film is hosted by Burr Reynolds and Judd Nelson and tells the stories of two "average" teenagers who begin with social drug use and end up being full-scale addicts.

Produced by Renee Valente and directed by Burr Smith, the film

shows how the two families grapple with the complex problem of teenage drug abuse. The show follows parents and children through the drug rehabilitation therapy process, giving viewers a working

### 'We put a lot of heart into this'

knowledge of jargon and methods. An extensive print campaign will back the "Shattered" video. It will include ads in Reader's Digest, Good Housekeeping, Psychology Today, and several trade magazines. Significant sales are expected in mainstream video stores, but MCA anticipates that at least half of the video's sales will come from other outlets.

"We have contacted every public library in the country, every police department, and over 100 corporations, telling them about the video's availability," says Jerry Sharrell, MCA Home Video senior vice president. And the American Psychiatric Assn. has given its seal of approval to the tape.

"Shattered" also ties in with a national rehabilitation organization called Care Unit, Inc., which will sell the video through its catalog and use it at more than 200 locations.

With "Shattered," MCA becomes one of the first home video companies to address the problem of teenage drug abuse. This is our statement," says Sharrell. "We put a lot of heart into this project. We were really sold on it and thought it was an excellent

look at the situation. And it gives the viewer a solution by showing what the parents and children can do."

The Twin Tower tape is titled "Say No To Drugs" and will bow Wednesday (12). The \$24.95 video attempts to guide parents in teaching their children how to grow up without drugs and/or alcohol.

"Say No" dramatizes different peer-group situations that can lead to drug use. It includes 10 minutes of scenes of parent/child interaction. Parents are shown various options for stimulating communication.

Los Angeles-based Twin Tower will market the video in mainstream video stores and schools and libraries. TV advertising is planned.

Click Jagger stars  
in longform tape  
by Julien Temple  
... see page 66



8

# 8TH ANNUAL BILLBOARD VIDEO MUSIC CONFERENCE

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**KEYNOTE SPEAKER:** Taylor Hackford  
 "... film director and producer: "White Nights" ...  
 "Against All Odds" ... "An Officer and a Gentleman" ...  
 "Chuck Berry: Hail! Hail! Rock 'n Roll!" ... "La Bamba" ...

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David Aischul (Warner Bros.)  
 Russ Bach (WEA)  
 Peter Baron (Arista Records)  
 Robert Blattner (MCA/Columbia Pictures Home Video)  
 Michael DuKane (Sight & Sound Entertainment)  
 Ken Ehrlich (Ken Ehrlich Productions)  
 Len Eppard (PolyGram Music Video U.S.)  
 Simon Fields (Limelight Productions)  
 Lou Fogelman (Show Industries/Music Plus Video)  
 Jim Gianopoulos (Paramount Television Group)  
 Jeff Gold (A&M Records)  
 Gary Gutierrez (Colossal Pictures)  
 Foster Hurley (Borell Jacobs Kenyon & Eckhardt)  
 Stuart Karl (Karl/Lorimar Home Video)  
 Bruce Kirkland (Second Vision)  
 Ken Krager (Kragen & Co.)  
 Lee Masters (MTV Networks)  
 John D'Donnell (Sony Video Software)  
 Chip Rachlin (Screen Link)  
 Ron Rich (Pioneer Artists)  
 Ken Ross (CBS/FOX Video Music)  
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 Michael Shapiro, Esq. (M.R.S. Enterprises)  
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# Longform With Strong Plot: Temple's 'Running Out Of Luck' Jagger Release Mines New Territory

BY FRANK LOVECE

NEW YORK Mick Jagger's 88-minute, made-for-video rock musical, "Running Out Of Luck," is not a movie, says British director Julien Temple.

"It was only intended as a long-form video," says Temple, who directed the film "Absolute Beginners." David Bowie's miniserial "Dancing For Blue Jean," and countless videoclips. "I wasn't really made as a movie. I mean, it took only one week to write and three weeks to film. You don't do a movie that way—well, maybe a B movie," he says.

Whatever name tag it bears, the finished product does carry an MPAA motion picture rating (it is R-rated), which longform music videos aren't required to bear. This was done in order to be able to assure the film's viability for major theatrical release.

Although the film was screened at the 1985 Venice Film Festival, the hoped-for theatrical release never occurred. Says Temple: "I guess the problem was that the album [1985's "She's The Boss"] didn't do as well as we'd hoped."

Still, CBS/Fox Video hopes the videocassette will prove successful. The company rolled out the cassette several weeks ago, accompanied by one-shot midnigh

screenings in several cities.

"Running Out Of Luck" is by no means a typical star vehicle. Jagger is portrayed as at best ungla-morous, and at worst a hedonistic swine. The longform is made up of nine interdependent clips (made for Jagger's solo album) strung together by a fanciful narrative.

The clips were designed both to work within the story line and to stand independently. Some—most notably "Just Another Night"—played on MTV and other outlets more than a year ago.

The plot of "Luck" is loosely based on a real-life incident that happened when Jagger was on location in Peru for Werner Herzog's 1982 feature film, "Fitzcarraldo."

Co-written by Temple and Jagger, "Luck" has the star, who plays himself, mugged in Rio and thrown into a truck which deposits him in backwoods Brazil. With the aid of a cheerful prostitute, played by Rae Dawn Chong, Jagger tries to get back to civilization, where he is thought to be dead.

"We chose Brazil," says the 32-year-old director, "because I'd shot the Sex Pistols there [for the 1980 film, "The Great Rock'n'Roll Swindle"], and I wanted to go back." Temple says that Jagger has had a fascination with South America ever since he was lost

there in Peru while shooting "Fitzcarraldo."

Temple was chosen to direct the project because of his successful videos for the Rolling Stones' "Undercover" and other tunes. Temple and Jagger "had worked pretty well on a lot of the Stones' stuff, and got on pretty well," the director says. "Mick was keen to do a longform video but wanted it to be something different."

The film co-stars Jagger's mate, Jerry Hall, who plays herself, and Dennis Hopper as a video director.

"We nearly had Esther Williams do some guest swimming, since she was staying in the same hotel, but she declined," says Temple.

Location shooting was done in Brazil and London. One sequence was even shot in a Brazilian jail, with "real rapists and murderers as extras," Temple says.

Whether Temple will do another rock musical is an open question. His antipathy toward most music video has been widely noted, and he doesn't seem anxious to be stuck doing what may become the '80s equivalent of such '50s rock'n'roll songs as "Go, Johnny, Go." Asked whether projects such as "Running Out Of Luck" or Ray Davies' "Back To Waterloo" represent some bold new extension of music video, Temple deadpans, "I hope not."

## New Videoclips

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable) label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

**AIR SUPPLY**  
**Lonely Is The Night**  
Hazel in Motion Artists  
John D. Haysa/Flavor Productions  
John D. Haysa

**AIR SUPPLY**  
**More Chance**  
Haysa in Motion Artists  
John D. Haysa/Flavor Productions  
John D. Haysa

**BOBBY BROWN**  
**Girls and**  
King Of Sings/MCA  
Sutter/Panath Productions  
Sutter/Sutter

**CACTUS WORLD NEWS**  
**World's Apart**  
Union Beach/MCA  
Malcolm F. Evans  
Moose Arts

**BRUCE COCKBURN**  
**People See Through You**  
World Of Wonders/Gold Mountain/MCA  
Total Capital  
Rue Bros.

**THE ROBERT CRAY BAND**  
**Smoking Gun**  
Strong Persuader/Mercury/46-Tone/Phyllis  
Archer/Bass  
Piper Case

**CHICO DE BARGE**  
**Talk To Me**  
Chico De Barge/Music  
Preservation Arts  
Perry Henshaw

**DEAD OR ALIVE**  
**Brand New Lover**  
Hed-Tek/Dead Or Alive/46-Tone/Phyllis  
Paul Christy/Phyllis MDP Productions  
Arnold-Sutton

**LABAN**  
**Love in Siberia**  
Cappell/Ry/Surrealist Critique  
Lene Olsen/Mega Productions  
Wendy

**THE LOUNGE LIZARDS**  
**Big Heart**  
Big Heart/Live in Tokyo Island  
John Lurie

**JANICE MCCLAIN**  
**Passion & Pain**  
Janice McClain/MCA  
Mega Design Inc.  
Michael Lurie

**LINDA RONSTADT & JAMES INGRAM**  
**Somewhere Out There**  
An American Tale/MCA  
Parade Productions  
Jeffrey Abelson

**SCHUYLER, KNOBLOCH & OVERSTREET**  
**Baby's Got A New Baby**  
MTM Music Group  
Peter Kornblum/Surrealist Productions  
Jon Trickey

**SPYRO CYRA**  
**Bob Goes To The Store**  
Bravado/MCA  
Bravado Productions  
Marcel MacLean

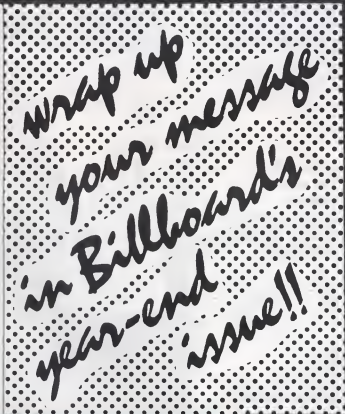
**SURVIVOR**  
**Is This Love**  
When Survivors Count/Scoti Bros./CBS Associated  
Hershey Wolfenden  
Greg Gold

**ANDY TAYLOR**  
**When The Rain Comes Down**  
When The Rain Comes Down/MCA  
Burt Stone, Steve Galt/Mach Freedman Productions/ABDO  
Marlene Acciano

**UTFO**  
**Split Personality**  
Split Personality/Sutter/Panath Productions  
Sutter/Sutter

**"WEIRD AL" YANKOVICH**  
**Living With A Hero**  
Philly Phun/Philly Phun/Scoti Bros./CBS Associated  
David Davis/Uniquary Entertainment  
Jay Leroy

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WEEK	LAST	2 WEEKS	WEEKS	ARTIST	Complied from national Latin radio airtay reports.	TITLE
1	2	3	4	ARTIST		
1	2	2	2	FRANCO	★★ NO. 1 ★★	TODA LA VIDA
2	1	7	7	EMMANUEL		TODA LA VIDA
3	1	1	7	JUAN GABRIEL		YO NO SE QUE ME PASO
4	5	1	7	PIANDORA		SOLO EL Y YO
5	1	9	9	JOSE JOSE		Y QUIEN PUEDE SER
6	6	6	7	JOAN SEBASTIAN Y PRISMA		OIGA
7	11	15	1	DANIELA ROMO	★★★ POWER PICK ★★★	DE MI ENAMORATE
8	10	9	7	LOS YONICS		CORAZON VACIO
9	13	10	7	LISSETTE		EVA
10	9	10	7	JOSE FELICIANO		SE ME SIGUE OLVIDANDO
11	7	6	7	BEATRIZ ADRIANA		HASTA CUANDO
12	9	7	7	ROCIO DURCAL		LA QUIERNA
13	28	12	7	CAMELO SESTO		ME LA ESTAS PONIENDO DIFICIL
14	28	12	7	PRISMA		DE COLOR DE ROSA
15	28	10	7	NICOLA DI BARI		ROSA
16	19	20	7	FRESAS		COMO NO QUERERTE A TI
17	20	12	7	EL GRAN COMBO		GARANTIA
18	28	12	9	CARMIN		OTRA SEMANA
19	27	16	9	MIAMI SOUND MACHINE		NO ME VUELVO A ENAMORAR
20	27	23	6	JOHNNY VENTURA		EL LUNAR
21	10	19	7	EDDIE SANTIAGO		TU ME QUEMAS
22	28	28	7	GILBERTO SANTA ROSA		SIN UN AMOR
23	27	33	9	LUCEITO		ERA LA PRIMERA VEZ
24	29	31	7	ROCIO DURCAL		QUEDATE CONMIGO ESTA NOCHE
25	28	—	7	EDMITA NAZARIO		TU SIN MI
26	28	—	7	BASILIO		VIVIR LO NUESTRO
27	35	—	7	FLANS		TIMIDO
28	29	30	9	VALERIA LYNCH		FUERA DE MI VIDA
29	34	28	7	BONNY CEPEDA		ASESINA
30	49	49	3	MILLIE Y LOS VECINOS		NO SE MUERA NA
31	NEW	1	1	MARISELA	★★★ HOT SHOT DEBUT ★★★	TU DAMA DE HIERRO
32	28	40	7	THE NEW YORK BAND		COLE
33	33	12	7	BOBBY VALENTIN		PART TIME LOVER
34	28	28	7	JORGE RIGO		NO RENUNCIARE
35	28	28	7	ROBERTO CARLOS		DE CORAZON A CORAZON
36	RE-ENTRY	—	—	NELSON NED		PIERA
37	43	44	5	LUNNA		NI PRINCESA NI ESCRAVA
38	28	50	9	MARIO PINTOR		ADIOS QUE TE VAYA BIEN
39	19	—	9	ROCIO JURADO		VIBRO
40	41	48	7	SANDY REYES		ENAMORAR
41	NEW	1	1	BOBBY VALENTIN		EL SENOR DE LA SENORA
42	28	—	7	DYANGO Y BORDON		LA NORIA DEL AMOR
43	30	—	7	RAPHY LEAVITT Y LA SELECTA		CHIQUILLA
44	12	—	7	ISABEL PANTOJA		HOY QUIERO CONFESARME
45	45	28	9	SOPHY		SOLA
46	25	28	7	LAS DIEGO		QUEMARE
47	28	33	7	LUIS ANGEL		TU ME QUEMAS
48	20	27	7	JOSE LUIS PERALES		LA PRIMERA VEZ
49	50	30	7	DIEGO VERDAGUER		ESTOY CELOSO
50	NEW	1	1	WILFRIDO VARGAS		PARA QUE NO ME OLVIDES

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## TOP INSPIRATIONAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			Compiled from a national sample of retail store and one-stop sales reports	
			1. LABEL & NUMBER (DISTRIBUTOR, INC.)	
			★ No. 1 ★	29 weeks at No. One
1	1	33	SANDI PATTI	MORNING LIGHT THIS
2	2	21	MICHAEL W. SMITH	THE BIG PICTURE
3	3	13	AMY GRANT	THE COLLECTION
4	4	9	PETRA	BACK TO THE STREET
5	5	33	SANDI PATTI	HYMNS JUST FOR YOU
6	6	9	STEVE GREEN	FOR GOD AND GOD ALONE
7	7	73	AMY GRANT	UNGUARDED
8	NEW		DEGARMO AND KEY	STREETLIGHT
9	8	41	CARMAN	THE CHAMPION
10	11	5	GREG VOLZ	THE RIVERS RISING
11	12	89	STRYPER	THE YELLOW AND BLACK ATTACK
12	13	13	WHITE HEART	DON'T WAIT FOR THE MOVIE
13	17	113	SANDI PATTI	SONGS FROM THE HEART
14	17	61	STRYPER	SOLDIERS UNDER COMMAND
15	13	137	SANDI PATTI	MORE THAN WONDERFUL
16	NEW		CARMAN	A LONG TIME AGO
17	10	17	DENISE WILLIAMS	SO GLAD I KNOW
18	16	21	FIRST CALL	UNDIVIDED
19	NEW		STEVE CAMP	ONE TO ONE
20	9	21	BRYAN DUNCAN	HOLY ROLLING
21	NEW		SECOND CHAPTER OF ACTS	HYMNS
22	15	9	LARNELLE HARRIS	FROM A SERVANTS HEART
23	19	5	A.D.	RECONSTRUCTION
24	NEW		CHRIS EATON	VISION
25	NEW		BRENTWOOD SINGERS	KIDS SING PRAISE
26	30	5	DINO	A PLACE FOR US
27	32	5	BLOOD GOOD	BLOOD GOOD
28	31	133	CRISTY LANE	ONE DAY AT A TIME
29	21	226	AMY GRANT	AGE TO AGE
30	20	141	AMY GRANT	STRAIGHT AHEAD
31	22	77	RUSS TAFF	MEDALS
32	24	17	MATHEW WARD	ARMED AND DANGEROUS
33	39	6	STEVE GREEN	HE HOLDS THE KEYS
34	23	9	MORGAN CRYER	FUEL ON THE FIRE
35	38	85	LARNELLE HARRIS	I'VE JUST SEEN JESUS
36	26	29	PETRA	CAPTURED IN TIME AND SPACE
37	33	37	WAYNE WATSON	GIANTS IN THE LAND
38	18	13	DAVID MEECE	CHRONOLOGY
39	25	23	JIMMY SWAGGART	IT'S BEING TIME TO RAIN
40	34	21	HARVEST	ONLY THE DREAMERS

CD: Compact disc available. \* Recording Industry Association of America (RIAA) certification for sales of 500,000 units. \*\* RIAA certification for sales of 1 million units.

# ECCELEN

by Bob Darden

This is the second part of a two-part interview with Michael W. Smith.

MICHAEL W. SMITH's third album, "The Big Picture," is one of the fastest-selling releases in Reunion Records' history. Reunion execs say Smith's brand of aggressive, melodic power pop has a chance at mainstream airplay—and a shot at gold certification.

But although the music has much in common with new releases by the Thompson Twins and Howard Jones, Smith is equally fired up about the lyrics, most

## Michael W. Smith shoots for a gold album

of which were written by Wayne Kirkpatrick.

"Wired For Sound," for instance, is about media brainwashing. "Lama" is about a paradise that looks great but is hollow once you get there. "The Last Letter" is about teen suicides. "Old Enough To Know" discusses the sexual pressures on young girls.

"I believe that if you're going to say something you believe in, you'd better go to the source," Smith says. "I don't think that the songs are overly religious, but they are based on Biblical truth."

"Almost all of the topics on this record were from letters we've received and from conversations we've had with kids. Low self-esteem, sexual pressures, suicide, whatever. I feel like there are needs to be met out there. So far, the response seems to be good."

"The release of 'The Big Picture' finds Smith moving his concerts into some of the biggest halls in the country. Along with Amy Grant and Sandi Patti, he's one of the few to dare to book venues the size of Re-

union Arena in Dallas and the Summit in Houston. Does that mean a corresponding change in Smith's concert presentation?

"Well, the audiences have been getting bigger," he says. "I think we did about 6,000 seats in Seattle, where we always draw our largest crowds. And sure, it's an encouraging sign."

"You do have to approach the larger venues a little differently. With 8,500 seats in Reunion, it is definitely harder to be intimate, to convey something that's more serious than it is in a 2,500-seat theater. There's a rock-concert mentality in the arenas, where people want to scream and holler. In a smaller theater it just seems like they are there seeking something more."

Smith is surprised at the initial success of "The Big Picture." Reunion Records' Melinda Scruggs says that in some stores it is outselling the initial sales for Grant's platinum "Age To Age."

"A lot of that may have to do with the fact that I really haven't had a record out in 2½ years. That's maybe kind of put the weight on it and built a little anticipation for the record."

In the end, what separates "The Big Picture" from many albums out in the Christian marketplace is the songwriting. The best tunes on side one are, simply, as good as anything on the radio right now.

"I'll probably get in trouble for saying this, but I don't think a lot of Christian artists realize how important tunes are," Smith says. "The songs are the main thrust to me. When I went to New York to cut 'The Big Picture,' I had 15 tunes I thought were good. We only cut four of them and dropped the other two."

"Now, I'm not saying I've arrived or anything. But I love to write, and I'm really working on the tunes. And if I can keep growing and learning, I'm going to make this record to pieces with the next one."

# JAZZ LIVE NOTES

by Peter Keepnews

WALKING THE TIGHTROPE: Between "pure" jazz and pop crossover is a delicate art that very few musicians have mastered (and many musicians disdain). One of the most commercially successful young jazz artists on the scene, guitarist Stanley Jordan, is taking an unusual approach to the challenge of keeping one foot in each musical camp.

Jordan, whose "Magic Touch" album logged 85 weeks on Billboard's jazz chart, is currently working on two self-produced albums. The first, a selection of unaccompanied guitar solos recorded at various concerts this summer, will be released this month on Blue Note; the second, an elaborately produced, pop-oriented effort, is set for March release on Blue Note's parent label, Munhatten.

"Magic Touch," Jordan's major label debut, was a truly mixed bag, alternating solo tracks that showcased Jordan's remarkable guitar technique with smooth, airplay-oriented pop instrumentals. The album was such a success that there was reportedly talk of moving Jordan to the Manhattan label from the venerable Blue Note, which Manhattan honcho Bruce Lundvall revived last year as a jazz-only operation.

The current compromise might be described as a kind of truth-in-advertising ploy: Jazz purists who admire Jordan's playing but look down their noses at his more orally commercial music will know which label has "their" Stanley Jordan, and so will those fans who dig the guitarist but find his solo work too esoteric. Of course, the folks at Manhattan/Blue Note hear that there are more of a few listeners who like both Stanley Jordans.

ALSO NOTED: The American Jazz Orchestra's first full season at New York's Cooper Union got off to a good start on Oct. 31 with a concert featuring the classic arrangements of the Benny Goodman band. Clarinetist Walt Levinsky did admirable double duty as guest conductor and featured soloist, and young drummer Kenny Washington drove the big band with a maturity far beyond his years. A highlight of the evening was the world premiere of "Tribute To Benny," a concerto for clarinet and jazz orchestra written

## Which Stanley Jordan would you rather hear?

by Bob Brookmeyer. That piece, incidentally, was not "largely funded by a grant from BMI," as we recently reported. In fact, it was specifically commissioned by the performing rights organization for the orchestra, and it is the first of a projected series of four such compositions. If all goes according to the current plan, one of the others will be a piece for tenor saxophone and orchestra written by, and featuring, Sonny Rollins. . . . BlackHawk Records has released three albums by South African pianist/composer Abdullah Ibrahim and two by his wife, singer Sathima Ben Benjamin, as part of the new Ekapa Series. Three of the albums previously had limited distribution on Ibrahim's own Ekapa label; the others, Ibrahim's "Water From An Ancient Well" and Benjamin's "Windong," are new.



# EDGE SCORE

by Is Horowitz

**SOME ENCHANTED PRIZE:** The top winner of a promotion involving CBS Records, the Barnes & Noble retail chain, and WNCN New York will have to travel lots of miles for his prize but is unlikely to complain. The plan calls for 10 Barnes & Noble patrons, chosen at random in store drawings, to receive 10-disk packets of CBS compact disks. One of the 10 first-round winners will then be selected to receive an 11th CD—the new Masterworks recording of “South Pacific,” starring Kirie Te Kanawa and Jose Carreras.

## ‘South Pacific’ promotion offers free trip to Tahiti

Kicker, though, is that the CD will have to be redeemed in Tahiti. WNCN will pick up the tab for round-trip transportation and hotel for two.

New recordings scheduled by CBS had Isaac Stern and Yo-Yo Ma to tape two major works Nov. 7 and 8 with the Chicago Symphony under Claudio Abbado. One, the Brahms Concerto for Violin & Cello, is right in the repertoire mainstream for these artists. But the other, Mozart’s *Sinfonia Concertante* in E Flat, is for violin and viola. Ma will play a transcription of the solo viola part on the cello. Steven Epstein will produce.

Another early November series of CBS sessions, these in Toronto, will feature the Canadian Brass in an album of special arrangements of such Mozart perennials as the “Magic Flute Overture” and “Eine Kleine Nachtmusik.” The same group of recording dates will also produce a Diskland album.

Meanwhile, CBS is readying for spring release the

live recording of a concert given under United Nations auspices in Geneva, Switzerland, Sept. 30 to benefit refugees. Among the artists performing are Lorin Maazel, Esa-Pekka Salonen, Jean-Pierre Rampal, Barry Tuckwell, and Sophie-Anne Mutter. A portion of the proceeds from sales of the multidisk album will be earmarked to aid refugees.

**PHILIPS RECORDS** HAS renewed its contract with the Concertgebouw Orchestra, continuing an association that dates back to 1951. A company tally indicates that Philips has sold more than 10 million recordings worldwide by the Dutch orchestra since that time.

One of the first projects to be undertaken under the new agreement is a complete “Ma Vlast,” with Antal Dorati conducting the Smetana score. Among cycles to be completed is an integral set of the Beethoven symphonies with the Concertgebouw’s principal conductor, Bernard Haitink. Another is a survey of Haydn’s “Paris Symphonies” directed by Sir Colin Davis. And Semyon Bychkov will go before Philips microphones in Amsterdam with Tchaikovsky symphonies and Richard Strauss tone poems on the agenda.

Philips is sending out “malven” seeds to plug the new Jessye Norman Strauss *lieder* album. The wildflower, known here as the mallow or marshmallow, is referred to in the last song the composer wrote, which was brought to light only a few years ago. The song, “Malven,” of course, is included in the album.

**MICHAEL GIELEN**, former music director of the Cincinnati Symphony, has been awarded the Adorno Prize by the city of Frankfurt, Germany. It’s the first time the award has gone to a musician.

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# GRASS ROUTE

by Linda Moleski

**THERE WAS MUCH** activity at NARM’s fifth annual Independent Distributors and Manufacturers Conference, held in Scottsdale, Ariz., Oct. 30-Nov. 1. Setting the pace for the three-day meet was event chairman George Houtt of California Record Distributors, who told some 100 attendees during his opening remarks that this was a “great year for the independents.”

Though the event served as a forum for a series of one-on-one meetings, it also gave attendees a chance to air their feelings on some major issues. Among these topics were the advent of label standardization in the use of bar coding, compact disks as the wave of the future, and the need for LPs and the 7-inch single (see separate story, page 4).

During his speech on “The Profile Of A Successful Independent Record Manufacturer,” GRP’s Bud Katznel urged indies to band together. He noted that “lack of respect for each other’s territorial rights... could further the erosion of independent life.”

In addition to business sessions, activities included LaserVideo’s Halloween party, a Friday-night barbeque, and, for sports enthusiasts, a side trip to Max’s Grillclub (recommended by yours truly).

Sutra’s Merrill Kass took interested parties to his suite for a sneak preview of his label’s upcoming releases, while Tommy Boy’s Tommy Silverman opted for a more direct approach—playing his company’s forthcoming releases during a poolside luncheon.

Macaulay’s Don MacMillan chatted about his logo’s newfound success, which was precipitated in part by the Times Social Club’s summer hit, “Rumors,” on the Jay label. Recent signings for the Los Angeles-based production company include Lata Jackson and former Fifth Dimension member Ruby Davis Jr.

Profile came away the big winner of the first Inde-

pendent Awards show, taking home trophies for Run-DM.C.’s “Raising Hell” (best album) and Boys Don’t Cry’s “I Wanna Be a Cowboy” (best 7-inch single). Other winners were Reality Records for Doug E. Fresh’s “The Show” (best 12-inch) and Jay Records for Times Social Club’s “Rumors” (best new artist).

**SEEDS & SPROUTS:** Following the NARM conference, Grass Route journeyed to Los Angeles to soak up some of the local talent. Caught at West Hollywood’s

## NARM meet heralds ‘great year for the indies’

Gazzari’s was pop metal act Hurricane, which features vocalist Kelly Hanson, drummer Jay Schellen (formerly with Lita Ford), and guitarist Robert Szabo and bassist Tony Cavazo, brothers of Quiet Riot’s Rudy and Carlos, respectively. The young rockers, whose debut EP, “Take What You Want,” reportedly sold some 15,000 copies, are currently up for grabs because of the recent shutdown of Greenworld. They’re definitely worth checking out. Another up-and-coming act to watch for is as-yet-unsigned glam band Ruby Slipper... Relativity has several new releases out. Among them are Robyn Hitchcock’s new studio album, “Element Of Light,” Tangerine Dream’s “Underwater Sunlight” (previously available only on CD), and San Francisco-based Possessed’s “Beyond The Gates”... Bluesman Delbert McClinton is on the road opening a series of dates for John Fogerty in support of his latest Alligator release, “Honky Tonkin’ (I Done Me Some).”



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# CISAC AND THE DROIT D'AUTEUR

The 35th Congress of the International Confederation of Authors' and Composers' Societies (CISAC) was held in Madrid from October 5th to 11th, as already reported in Billboard.

On this occasion CISAC decided to turn the spotlight on its activities by using as the theme for the congress "communication".

Throughout the six days, through conferences, press lunches, meetings with creators and copyright experts from five continents, journalists from the international press agencies and the printed and broadcast media were kept regularly informed of the important subjects being dealt with during the conference—the 100th anniversary of the Berne Copyright Convention; new copyright laws; the way in which authors and composers' societies exercise their rights under new legislation; safeguards to protect the independence of writers and composers; and copyright protection in the fields of audiovisual programming, reprography and home taping.

CISAC was able to explain something of the complexity of its operations and those of its member societies in assisting authors and composers all over the world in the sometimes difficult task of informing and explaining to music users, public authorities and public opinion the nature and scope of their rights.

This supplement is published in the interest of securing greater public enlightenment on the subject of copyright protection by publishing this supplement which outlines the activities, the achievements and the problems of some of CISAC's member societies—those of FINLAND, FRANCE, HOLLAND, ITALY, SPAIN and the UNITED STATES.

35 CONGRESO  
CISAC



# The International Confederation Of Societies Of Authors And Composers

## What Is CISAC?

To lay down in each country homogenous principles for the collection of royalties and for the safeguarding of works; to unify your methods; to compare your conclusions; to increase among you the links resulting from your exchanges—this is a vast program which fully justifies your excellent initiative. Today it appears more necessary than ever."

It was in these terms—which perfectly convey the aims envisaged by CISAC—that Paul Leon, Director des Beaux-Arts in the Ministry of Public Instruction, welcomed to Paris, on June 13, 1926, the delegates of 18 societies of dramatic authors, meeting on the occasion of the first International Congress of Authors' Societies.

Everyone who took part in this first Congress is entitled to the profound gratitude of all authors, but it would be proper to pay special tribute to the memory of the four Founder Presidents, Robert de Flers, Vincenzo Morello, André Rivoire and Romain Coquis, who not only had the idea of creating such a confederation but were also the principal architects of its realization.

As early as 1927, the importance of the Confederation and the scope of its activities were considerably broadened as the result of an initiative by the Italian authors' society, which organized the Rome Congress in which several societies of authors and composers met. The following year, at the Congress of Berlin (1928), new statutes were unanimously adopted and the Confederation took the name, which it still bears today: International Confederation of Societies of Authors & Composers (CISAC).

CISAC's pioneers had the very great merit of anticipating the prodigious development that cultural exchanges were to undergo in later years. On the other hand, aware of the considerable variations in the copyright laws of the different countries, not only at the legislative level but also and especially with regard to the effective implementation and organization of copyright protection, these pioneers felt the overriding need for all authors, whatever their nationality, to combine for the purpose of attaining the greatest possible degree of unity both on principle and in fact.

Thus, in the course of these 60 years of existence CISAC has succeeded in grouping under the same banner the authors and composers of 60 countries located in the five continents.

Since the creation of works of the mind is essentially international, it is certain that an author is effectively protected, both materially and morally, only to the extent that he can rely on international protection that is adequate and general in application.

As early as 1886, the Convention of the Berne Union had laid down the principles of such protection. CISAC, as from 1926, was to make a considerable contribution toward making the Convention effective in practice under the successive presidencies of Robert de Flers, Vincenzo Morello, André Rivoire, Ludwig Fulda, Pietro Mascagni, Charles Merie, Eduardo Marquina, Dino Alfieri, Richard Strauss, Leslie Boosey, Arthur Honegger, Albert Willemetz, Riccardo Pizzetti, Arthur Elster, Jostin Cakso-Sokelo, Georges Auriant, Marcel Poot, Diego Fabiani, Almand Salazar, Werner Egk, Stanley Adams, Karol Matuszynski, Roman Vlad, Leopold Sedar Senghor, to whom tribute is rightly due.

CISAC has, moreover, succeeded in maintaining its impetus, thanks to periodic adaptation of its statutes to the requirements of contemporary life. The amendments made in Prague in 1966 had the effect of transforming it into a viable World Congress of Authors and Composers.

Thus the eminently professional character of this organization has been asserted by the creation of four International

al Councils of Authors, i.e.:

- International Council of Dramatic and Literary Authors,
- International Council of Authors and Composers of Music;
- International Council of Authors and Audiovisual Works;
- International Council of Authors of the Graphic and Plastic Arts and of Photographers.

The task of these Councils is to study all questions directly affecting the moral and professional interests of creators of works of the mind and to seek reasonable and equitable solutions to the many problems which arise with the advice of legal and technical experts in the field of copyright.

Besides these professional bodies, CISAC possesses administrative organs: General Assembly, Administrative Council, Executive Bureau and Secretariat, as well as technical bodies: Legal and Legislation Committee and Technical Committees. There are also constituted an African Committee, and Asian Committee, a European Committee and a Panamerican Committee having the capacity of statutory bodies with permanent character, which, in addition to their role as advisory bodies of CISAC, are responsible for advancing copyright in African, Asian, European, and American countries respectively where there is need to improve legislation to better existing authors' societies and to create such societies where they do not exist.

CISAC's activities are strictly non-political and non-denominational. They are directed toward four principal aims:

- 1. To ensure the safeguard, respect and protection of the moral and professional interests stemming from any literary or artistic production.
- 2. To watch over and contribute to respect for the economic and legal interests attaching to the said productions both at the international level and that of national legislation.
- 3. To coordinate technical activities between societies of authors and composers and ensure their collaboration in this field, subject to the understanding that each society remains master of its own internal organization.
- 4. To constitute an international center of study and information.

It is impossible to list all that CISAC has achieved since 1926 in the field of copyright.

On the other hand, we think it would be appropriate to mention its plans and hopes at the present moment:

- 1. To pursue the efforts it has initiated in all those countries where copyright is not granted any legal protection or in which it is inadequately protected.
- 2. To ensure as smooth a transition as possible in countries which have recently acquired independence.
- 3. To bring about accession to CISAC of the authors' organizations of certain countries which have so far remained outside it.
- 4. To continue, to the fullest possible extent, the task of unifying the methods of collection and distribution systems of the various authors' societies.
- 5. To ensure that recognition and exercise of certain so-called "neighboring" rights, either nationally or internationally, does not prejudice the moral and material interests of authors.
- 6. To follow closely the evolution of new methods of communicating works of the mind in order to ensure in all circumstances respect for authors' rights.
- 7. To maintain close contacts with international governmental and non-governmental organizations concerned with copyright problems.
- 8. To promote at the international level relations with



Jean-Alexis Ziegler  
Secretary General, CISAC

international organizations of users for the purpose of studying certain common problems.

As will be appreciated, authors still have a tremendous task to accomplish.

They should be in a position to carry it out successfully, thanks not only to the energy of the Confederation that they have had the wisdom to create but also to the extraordinary potentiality of their productions, which are constantly renewed, and to the power they represent, that intellectual force which, despite the excessive materialism and violence of our age, retains its lustre.

The essential principles which have been and continue to be at the basis of the authors' objectives, and to which they are deeply committed, constitute CISAC's "Charter Of The Author's Right."

Despite the diversity of national cultures and of historical, judicial and economic traditions which are the heritage of the member societies and notwithstanding the conflict of ideologies which have created agitation in the world in the course of the last 60 years, CISAC has been able to resist all those elements which inevitably tend to divide the members of an international organization and has maintained a remarkable unity of endeavor in the service of authors and the protection of their rights.

This is a remarkable achievement when one considers that so many international institutions, though born in a great spirit of enthusiasm and generosity on the part of their founders, have not been able to withstand the pressures of time and the upheavals of history.

CISAC, while adapting itself to the exigencies of contemporary life, has been able to maintain its role and to conserve its dynamism—and this is essentially due to the wisdom of its member societies and to all the members of these societies who are more concerned with finding common ground among the member organizations than to look for things which tend to create division and disunity.

Algeria, Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Cameroun, Canada, Chile, Colombia, Czechoslovakia, Denmark, Ecuador, Egypt, Finland, France, Germany (Democratic Republic), Germany (Federal Republic), Greece, Guinea, Hong Kong, Hungary, Iceland, India, Israel, Italy, Ivory Coast, Japan, Kenya, Madagascar, Mali, Malta, Mauritius, Mexico, Morocco, Netherlands, New Zealand, Norway, Paraguay, Peru, Philippines, Poland, Portugal, Romania, Senegal, South Africa, Spain, Sweden, Switzerland, Tunisia, U.K., U.S., Uruguay, U.S.S.R., Vatican City, Venezuela, Yugoslavia, Zaire, Zimbabwe.







# The Challenge To The Creative Community

By MORTON GOULD  
President, ASCAP

ASCAP was founded and continues to function to day so that writers and publishers may be compensated for the performance of their copyrighted musical works. The single greatest obstacle faced by ASCAP throughout its existence has been the notion held by music users that music should be gotten for as little as possible and preferably for free.

Today, as always, ASCAP is a leader in the fight to establish and preserve copyright protection. The threat we now face is perhaps the most serious ever. Under assault is the time-honored copyright principle of royalties: continuing payment for continuous use. The source licensing legislation (S. 1980 in the Senate and H.R. 3521 in the House of Representatives), introduced at the urging of the local television industry, struck at the very heart of the television composers' income, and ultimately at the creative incentive for all composers.

As a composer and conductor myself, I am alarmed and pained by the implications of this latest attack on the creative community. It is difficult to understand why the creators, who have contributed so much to the cultural enrichment of America and the world, are constantly put in the position of having to defend our creations and fight for our rights. Yet, historically, this has been the case.

Back in 1915, ASCAP brought a landmark case in the name of founding member Victor Herbert. The works of this prominent composer were being infringed upon by Shanley's Restaurant in New York City. The case of Herbert versus Shanley reached the Supreme Court in 1917.

The Court's unanimous opinion, written by Justice Oliver Wendell Holmes, disposed of the defense that the performances were not for profit: "If music did not pay it would be given up. Whether it pays or not, the purpose of employing it is profit, and that is enough." The Supreme Court decision in favor of Herbert and ASCAP was a great victory for the creative community, and enable the Society to begin in

earnest its task of licensing music.

Since then, ASCAP has been in the courts time and again with users who have been imaginative in finding reasons not to pay for the use of copyrighted music. In an early radio infringement case it was argued that musical broadcasts were not public performances because the listeners could not communicate with one another! The excuse of dance hall operators was that performers were "independent contractors" with authority to play whatever they wanted. In both cases, the courts decided in favor of ASCAP members.

Frontal attacks on the rights of copyright holders in the courts occurred with the recent CBS and Buffalo Broadcasting cases, where network and local television broadcasters demanded that the blanket license be declared illegal. Sixteen years of litigation ended in 1965 with the blanket license being held lawful by the U.S. courts. Having been defeated in court, the local television broadcasters have now pinned their hopes on Congress to pass legislation requiring producers to deliver performance rights to stations for syndicated programs and commercials.

In short, if the source licensing bills were to pass, the obligation broadcasters now have under the Copyright Law to pay license fees for their performances would be shifted to

the program producers. The result would be a forced buy-out one time payment to composers before the value of their music is determined in the marketplace.

Can the creative community afford to sit by and watch its rights eroded by unjust legislation that serves only the special narrow broadcaster interests? I think not.

For our part, we are working at full steam mobilizing opposition at the grassroots level all over the country to make our membership and all music lovers aware of the dangers of the legislation. Many have responded by writing to and meeting with their representatives in Congress to express their opposition to S.1980 and H.R.3521.

In addition, we have called upon many of the most prominent members of America's musical community to join the effort to defeat this legislation. Quincy Jones, Henry Mancini, Dolly Parton, Lionel Richie, Smokey Robinson, and Stevie Wonder have each videotaped special messages to Congress expressing their views on the negative impact of the source licensing bill. Members of the ASCAP Board of Directors and such well known musical personalities as Marvin Hamlisch, Donny Osmond, T.G. Sheppard, Donna Summer, and Paul Williams walked the halls of Congress and effectively communicated their concerns.



Several of ASCAP's country writers visited Washington, D.C. in July to urge legislators to oppose S.1980/H.R.3521. From left are: ASCAP members Richard Leigh and Peter McCarren; Sen. Albert Gore (D-Tenn.); ASCAP member Archie Jordan; and Rep. William Boner (D-Tenn). Both Gore and Boner testified against source licensing bills before a Congressional subcommittee.



ASCAP writers held a press conference in Washington, D.C. to publicize their opposition to source licensing bills prior to a Congressional hearing on the legislation. Pictured foreground, from left, are former ASCAP President Hal David, Donny Osmond, T.G. Sheppard, and Paul Williams.



ASCAP held a reception in June in Washington, D.C. saluting members of Congress who have demonstrated an ongoing commitment to the arts. Pictured clockwise from left: ASCAP members Jerry Leiber, Marilyn Bergman, Alan Bergman; Congressman Thomas J. Downey (D-N.Y.); ASCAP member Mike Stoller; Sammy Cahn; Co-Chairman, Congressman Jim Jeffords (R-Vt.); ASCAP president Morton Gould; and Sammy Fain.



Sen. Edward M. Kennedy (D-Mass.), left, congratulates ASCAP supporter and Congressional Arts Caucus award winner Henry Mancini.

## About ASCAP

ASCAP, the American Society of Composers, Authors and Publishers, is America's oldest and foremost performing rights organization. Established by a handful of pioneering composers, lyricists and music publishers in 1914, ASCAP has expanded dramatically over the 72 years of its existence to number nearly 40,000 members in 1986.

Today's ASCAP repertory encompasses the best in pop, rock, country, jazz, symphonic, rhythm & blues, Latin, gospel, theatre, and film music. ASCAP's members include the most prominent in every musical genre—Irving Berlin, Stevie Wonder, Aaron Copland, Bruce Springsteen, Lionel Richie, Bob Dylan, Leonard Bernstein, Neil Diamond, Johnny Cash, Madonna, Kenny Rogers, George Michael, Stephen Sondheim, Prince, Wynton Marsalis, and Carole King—to name a few.

As ASCAP President Morton Gould has observed, "ASCAP is a true 'American mix' of musical sounds reflecting the vitality and diversity of creativity that is America." The vast majority of foreign composers and lyricists also license their works through ASCAP in the U.S., including Paul McCartney, Mick Jagger, Elton John, David Bowie, Michel LeGrand, Phil Collins, Julio Iglesias, Charles Aznavour, Keith Richards, Billy Ocean, Gilbert Beaudou, and Van-gels.

ASCAP is a performing rights organization which licenses the right to perform publicly the non-dramatic copyrighted

musical compositions of its members and members of affiliated foreign societies. It is the only performing right organization in the U.S. run by its writer and publisher members.

ASCAP licenses over 8,000 radio stations, 800 television stations and over 150,000 other music users including nightclubs, restaurants, retail stores, background music operators and subscribers, concert promoters, symphony orchestras, colleges and universities. Over the years, ASCAP has kept pace with the changes that have dramatically altered the music industry and has licensed every new medium that performs music publicly.

After license fees are collected, operating expenses and payments to foreign societies deducted, royalties are distributed to ASCAP members based on performances. In fact, ASCAP leads in the worldwide collection and distribution of performing right royalties.

The U.S. Copyright Law specifies that copyrighted musical works may not be performed without the permission of the copyright owner. ASCAP acts as a clearinghouse for both the creators and music users, providing a practical and economical system of licensing music for the ultimate benefit of the public.

In addition, ASCAP and the ASCAP Foundation offer a program of awards, scholarships, workshops and commissions to encourage new writers, reward excellence, and ensure the continuing replenishment of its creative repertory.

On Oct. 29, 1985, an extraordinary assembly of BIEM convened in Amsterdam. Third from right is chairman Ger Willemssen, president of BIEM and general manager of BUMA/STEMRA.



The World Music Concours at Kerkeke is visited by more than 400,000 people who enjoy brass band music.



On May 29, 1985, the cable license agreements were signed at the Ministry of Justice in Holland. Mr. Deelman, right, signed for the cable operators' syndicate, and Jan Verhagen, general manager, BUMA/STEMRA, represented the copyright owners.



(Continued from page C-5)

some 138 million guilders, which in per capita terms means that the average Dutch household has contributed some 30 guilders to these results.

"Quite correct," says Ger Willemssen. "It's true that our mechanical right collections are quite substantial and improving again after some years of marketplace decline for the record industry. But Holland is not a small country in terms of record production. Philips/PolyGram, CBS, EMI and others have major production facilities which supply not only the Dutch market but the entire world with product."

"The compact disk is now, of course, the new carrier, replacing the LP and fortunately two or more CD production plants will be established in the Netherlands in the next few years, so our high level of collection is likely to be continued."

"Additionally, we've completed a cost-cutting scheme during 1983/84 which has resulted in a very favorable cost/revenue ratio. In fact, whereas the STEMRA collections rose by 48% from 1981, our costs increased went up by no more than 18%."

"In the meantime, we've heavily invested—some Dfl 10

million for BUMA and STEMRA together—in an advanced and sophisticated fully-automated information system, designed to meet any and all possible administrative requirements probably until the end of the century. The system has become operational this year, and start-up problems are being met and the organization generally restructured and adapted to cope with the new procedures involved."

"However all this doesn't imply that we are truly satisfied. The Dutch music publishing and industry doesn't really prosper in these times. As soundcarrier sales pick up, product of Dutch origin loses ground, which is a pity as a strong publishing industry cannot be maintained on the strength of imported product only. Dutch pop music deserves and merits being promoted and sold worldwide. It has much more to offer than Robby van Leeuwen's 'Venus,' which recently topped the Billboard Hot 100 for the second time—probably the only non-American song to have achieved such a thing."

Jan Verhagen takes over the chat: "It remains to be seen if compact disk is to save the record and music industry from a crisis. Private copying is affecting record and audio-cassette sales. What will it do with devices like DAT, or Digital Audio Tape, to the CD market? We strongly urge the phonographic industry either to ban DAT entirely as a consumer item or allow its marketing solely as a play-only device. Private copying and, by the way, piracy, are phenomena I had in mind when I referred to the necessity of adequate copyright protection. This is where the national legislator should step in. Effective legislation to introduce a levy on private copying for the benefit of authors, performers and the industry, to fight piracy effectively by penal sanctions in proportion to the huge profits to the counterfeiters and the multimillion damage done to rights owners; to allow a public rental right... all this has been put off, postponed, by successive governments and neglected by politicians."

"That's where the vital threat to all the music business can be spotted. That's why, two years ago, we took a very deliberate initiative and invited all organizations involved with copyright—authors, performers, phonographic and publishing industries, broadcasters and film producers—to join forces."

"Thanks to the overwhelming support we obtained, we formed the copyright lobby Stichting Auteursrechtbelanger, or institute for copyright interests, which is already actively and positively influencing governmental bodies and political parties. Jointly, we may succeed where separately we have failed. The copyright lobby has succeeded in convincing the authorities involved of the huge economic impact of the copyright-based industries."

"A recent survey, commissioned by the lobby and carried out by the Economic Institute of the Amsterdam Univ., revealed that 24% of the national gross income is attributable to copyright. More than insurance or banking—and we say such a figure can't be ignored."

Tea is served, offering time for reflection. The BUMA/STEMRA management's lack of contentment seems genuine enough. I gather. A real concern for the future is driving them on. "But is it really all that bad?" I ask. "Take piracy.

Don't you have your own investigation department, with special officers armed with police powers?"

Willemssen agrees. "Together with the music industry, we've been fighting audio-piracy for over a decade. And not without success: pirated cassettes take less than 5% of the audio market now. But video piracy causes us more concern. It took us years to convince the principal film rights owners and the like that piracy should be attacked or the entire Dutch video market would become illegal."

"Their common sense prevailed. Forces were joined and our services sought. Now our investigation department, which cooperates smoothly and effectively with the ordinary police and expertise of our officers, is rapidly reducing video piracy to less detrimental proportions. In a couple of years, pirates will have only a marginal share of the market. But at present, inadequate law, with maximum fines of just Dfl 25,000 is no help at all. And right owners costs are quite high, in excess of one million guilders per annum."

I further test the disenchantment of my hosts. "Apparently you have got some problems in the field of mechanical rights. What, though, is wrong with performing rights? You succeeded last year in covering the cable market—I see from your report that cable licensing contributed more than Dfl 10 million to the BUMA royalties. You even state that the cable income is nearly as high as the total royalties obtained from traditional domestic broadcast, radio and television, together."

Says Verhagen: "Of course we're happy that finally we've solved the problem of cable licensing, but it took us, and other rights owners, over 10 years. In the famous case of film rights owners against the Arnhemse cable operator, the Supreme Court had to rule twice to establish copyright liability of cable operations for the re-transmission of broadcasts. The opposition on the part of municipal bodies, eager to continue the cable service at minimal costs to local voters, was almost unresolvable. We were convinced that only a joint blanket licensing scheme, covering all copyrights in the broadcasts involved, at reasonable terms, would be acceptable to the cable market."

"Fortunately, film rights owners, through their collecting society AGICOA, and the various broadcaster whose programs were at stake, linked hands with us. Then the national government made up its mind. It declared itself to be in favor of a contractual solution and said it would consider a statutory license only in the last resort. In May, 1985, we came to terms with the cable operators' syndicate—at the end of the year we had licensed virtually all cable operators with a total of 3.5 million connected homes."

"So, eventually, the free market principle prevailed, in Holland and Belgium, too, where rights owners cooperated on the same footing. In Europe's most densely cabled countries, statutory cable licenses have not been imposed, at least for the time being. A lot of other European countries go for non-voluntary licensing schemes which eventually might affect us."

It seems to me that copyright licensing is indeed a complex matter. I ask: "Are these all typical Dutch-national problems?"

Says Willemssen: "In a sense, yes. Probably authors' societies all over the globe are facing similar basic problems. Copyright, particularly in the field of music, is of highly international nature. We play our part in the international scene as well. Jan Verhagen presently serves as president of C-SAC's European Committee. Until recently I served as president of BIEM for a couple of years. But national economies and cultures differ. We seek answers to what might be world questions to fit our national environment."

"Where we do so successfully, we contribute to the well-being of the world's music right owners' community. We feel we are well equipped and staffed with talent and highly trained people to meet the threats and the challenge of the future."

I make my farewells and leave the two managing directors of the twin societies BUMA/STEMRA. On my way down in the elevator there is music. The Dutch National Hit Parade, the leading chart, supplied by BUMA/STEMRA, is on the national network again.



# Traditional Sources Of Diffusion: Stabilization And, Sometimes, Decline— The Coming Of New Media And The Home-Taping Fee

## Copyright In France

By JEAN-LOUP TOURNIER  
General Manager of SACEM-SDRM

### A Healthy Situation Overall

In 1985, SACEM and SDRM, the mechanical fees protection society which merged their services within SACEM 12 years ago, collected 1,609,300,000 French Francs, a 5% increase over 1984.

The diagram (Chart A) displayed here shows that the two main sources of collections were audiovisual medias and public diffusion of recorded music.

### The Coming Of New Media

The audiovisual media (which already represent 25.57% of the total fees collected) are bound to increase in the future:

- As a result of the government's decision in August, 1986, to privatize TFI, one of the French national public channels. The income so far allocated to TFI, derived from the television license paid by the public, will be distributed to the other public channels and, at the same time, TFI will generate its total income from advertising which, till now, has been under exploited by the French audiovisual channels. Thus, it will probably increase the total authors' revenue accruing from television channels.

- And mainly because of the new media developments within the French audiovisual structures. At the present time, they do not account for much more than 1% of the total amount of the money collected by SACEM SDRM, but much more can be expected from:

- Private local FM radio stations which have come up since 1981. Today, 900 stations out of the 1,400 already broadcasting have a contract with SACEM.

- Private television channels. Three of them were created in France in little over a year: "Canal Plus," a thriving pay-TV operation (with more than 1.2 million subscribers), "La Cinq," which should become a success; and "TV 6," a music channel similar to MTV in the U.S.

Wide potential for the satellites which extend the audiovisual programs supply. Agreements have already been concluded for TV 5 and Sky Channel, and negotiations are in progress for Music Box and Europa.

Cable, which will create new sources of music: use by developing the "pay per view" practice; in the cable revolution this technical aspect is probably most likely to favor creation. The French performing and mechanical fees societies are

about to sign a first contract with the various cable operators.

### Recorded Music Threatens Live Music

In 1985, the public diffusion of recorded music accounted for 27.7% of the SACEM-SDRM collections. This ratio will not decrease as it is based on the actual use of recorded music in public places and also on the success of discotheques which are still one of the most popular French "spare time" activities, in spite of the periodic fluctuations of their turnover for various technical or artistic changes.

On the other hand, cabarets and dance halls are declining, whereas symphonic and pop concerts, especially with French artists are doing rather well.

### The Decline Of Vinyl

The audiovisual media, especially the 1,400 radio stations born during the past five years, and the diffusion of recorded music consume more and more needle time.

This, obviously, is one of the major reasons why authors' revenue generated by the sale of records and tapes is continually falling off in relative value (22% of the distribution in 1985, as against 28% in 1976). The increase of all these various sources of diffusion of recorded music, which most of the time are free of charge to the public, doesn't help to promote the selling of these products in the same proportions as before. The figures here speak for themselves.

Evolution of the number of records (singles, LPs cassettes) sold in France in the last 10 years (Chart B).

The 1985 sales of records (singles, LPs, cassettes) reproducing protected music fell back to the 1975 figures. The recent appearance of the compact disk is promising but, so far, it hardly meant more than 1% of the mechanical fees.

### The Home Taping Cancer

The stagnation and further slump of record sales in France, as well as in all the industrialized countries, is mainly due to the heavy damage caused by home taping. In France, several surveys have revealed that in recent years tape recorder owners have bought more than 350 million blank audiocassettes or tapes, a figure which continues to increase by some 50 million annually. Appreciating that the annual rotation of musical duplication on a tape is around 2.3 times, it is realized that thousands of millions of hours of taping are made each year of which almost 90% are purely for reproduction of music.

Private audiovisual reproductions are no comfort, since more than 20 million blank videotapes are in French



The SACEM building in Paris.



In the foreground of the SACEM building, a group of budding young authors run toward success.



Jean Loup Tournier, general manager of SACEM-SDRM

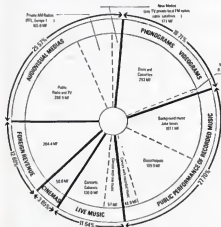


CHART A: The main sources of SACEM-SDRM income in 1985.

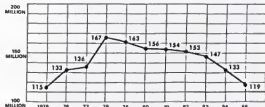


CHART B: Evolution of the number of records (singles, LPs, cassettes, compact disks) sold in France over the past 10 years.





## SACEM—SDRM

(Continued from page C-7)

homes.

July 3, 1985: An Important Date

Twenty years of effort on the part of all interested parties have finally resulted in the French Parliament unanimously voting in favor of a right for authors, composers, publishers, artists, interpreters, actors, records, film and television producers to be paid for the private reproduction of their works. As provided by the law, the fees should be paid by the manufacturers of importers of the blank tapes when distributed in France.

Other provisions in this law introduce neighboring rights, which call for the development of new partnerships between creators, artists and producers.

### Home Taping: The New Fees

Two special structures have been created in order to link all the beneficiaries in the administration of the new fees: Sorecop (for audiotapes), founded in September, 1985; and Copie France (for videotapes), set up in July this year.

The rate of 150 French francs per hour for audio and 225 FF per hour for video were fixed by a special committee provided by law.

In accordance with the law, these fees will be distributed as follows:

- For audiotapes, 50% to authors, composers and publishers; 25% to artists; 25% to producers.
- For videotapes, one-third to authors, composers and publishers; one-third to artists; one-third to producers.

Very precise public samplings are under way as a result of these samplings from tape and video owners, sources of reproductions (records, radio, TV etc.) and the types of recorded works involved will be determined. Operating costs should be low because of the well-tested organization and operations of SACEM-SDRM.

### SACEM-SDRM: Main Statistics

- 55,000 members, including more than 5,000 foreigners.
- 500,000 music users.
- Public and private radio and television stations, including 900 private FM radio stations;
- 52 record companies which signed the BIEM-IFPI standard agreement, and 6,500 other record producers;
- 30,000 jukeboxes; 70,000 cafes, restaurants and hotels; 100,000 shops, factories and so using various background music systems;
- 3,500 discotheques;
- 184,000 public dances (using live or recorded music);
- 56,000 popular music live concerts;
- 8,000 contemporary music concerts;
- 35,000 various diffusions of recorded music;
- 5,000 cinemas, etc.
- Total turnover: 1,609,300,000 French francs

SACEM: 1,070,900,000 FF  
SDRM: 538,400,000 FF

Staff: 1,263 employees, including 652 in the head office in Neuilly-sur-Seine and 611 in 110 regional agencies.

Address: 225, Ave. Charles de Gaulle, 92200 Neuilly-sur-Seine.

Telephone: (1) 47 47 56 50.

Telex: Musica 630 312 F.

Note: In late September the exchange rate 6.7 French francs to the U.S. dollar.



## A SESAC View Of The Berne Convention

Submitted By The Office  
Of The President, SLSAC Inc.

In 1987, the celebration begins to mark the 200th anniversary of the promulgation of the Constitution of the United States. No greater document was ever written than the U.S. Constitution, no greater example of the power of ideas can be found and no better time than the present for the U.S. to be asking itself the necessary questions about adherence to the Berne Convention. America prepares to celebrate authorship of the Constitution for it was authorship, the forging of a set of ideas in a document, that gave birth to the greatest present example of democratic government.

SESAC is a unique organization from which a viewpoint can be formulated about copyright protection, in general, and the Berne Convention, in particular, as it relates to the present attacks on the scope of that protection. SESAC was founded in 1930 by Paul Heinicke, a then American citizen born in Halle, Germany, in 1885, just about the time the original draft of the Berne Convention was emerging.

Paul Heinicke was the 32nd member of the American Society of Composers, Authors and Publishers (ASCAP), a source of great pride to the then American manager of Breitkopf and Hartel, only one of a prestigious list of publishers for whom Heinicke performed invaluable services as a manager, musicologist and promoter of composers. It was his fascination with, and dedication to, the creative individual that led him to form the Society of European Stage Authors & Composers which is now only a simple corporate name—SESAC—to protect, in the U.S., the many works composed by Sibelius, Ponce and Prokofiev, to name but a few. SESAC was the alternate force in American performing rights licensing in the 1930s.

With its roots in the great European tradition of the recognition of the rights of creators, SESAC has experienced tremendous growth and expansion in recent years in representing works of major American composers, authors and publishers covering every type of music performed in every medium in our contemporary society. SESAC has kept pace with the technological explosion of our times: It is moving into modern new headquarters in New York, has expanded its Nashville-based operations, relocating its offices in California, streamlining its corporate structure and is continuing to achieve greater productivity and service for its affiliates through the most advanced computer systems.

SESAC is unique among all performing rights organizations throughout the world. It is privately owned, therefore, able to act on behalf of its writers, composers and publishers in ways which would otherwise be proscribed.

Today it represents approximately 800 publishers and more than 1,200 writers and composers. Its repertoire is as diverse as the genius of creativity may allow. At first, it represented music which was predominately European in origin. Later on, it was noted primarily for its activity in the religious, country, polka and marching band fields. Beginning in 1973 and continuing to the present, it rapidly expanded its representation the areas of pop, rock, rhythm and blues, jazz, Latin and classical music.

Most significantly, it is the one organization that promotes the performance activity of its writers, composers and publishers, charges no membership fee and has an incentive program for its affiliates. It provides its affiliates with a/c consultation, advice on copyrights and placement assistance with publishers and record labels.

All of this has been the natural result of SESAC's more than half-century adherence to the basic course first charted by its founder, Paul Heinicke. Under the leadership of his daughter, A.H. Prager, SESAC continues to pursue its original objectives, giving full recognition to the need to adapt to changing conditions. As a result, SESAC has broadened its



Paul Heinicke, (1885-1972), founder of SESAC Inc., the U.S.'s second oldest performing rights organization. He founded SESAC in 1930 because "Music is the common denominator... a communications instrument international in scope that knows no language barrier. Man's creative melodies provide the ideal setting for improved international understanding."

horizons, entered into agreements with other performing rights organizations throughout the world, and been the leader in achieving universal recognition of the principle that music is both an international language and an instrument of peace.

It is fitting, indeed, that SESAC should choose to comment on the Berne Convention. What better subject in remembrance of a man whose lifetime interest in music began as an apprentice learning book binding, printing and music publishing at the world-famous Handelschule in Germany? SESAC is the continuation of a hands-across-the-seas outreach of that humble apprenticeship.

How does the U.S. join Berne? That basic question probably enjoys equal interest inside and outside America. The Berne Convention is, in the first instance, a treaty. The U.S. Constitution controls the procedures by which a treaty is joined, or ratified. The Executive Branch of our government, which encompasses the State Department, examines a treaty and if it is determined to be in the interests of the U.S. to accede—join—to such a treaty, then, the Secretary of State recommends to the President that the advice and consent of the Senate of the U.S. be sought to gain accession to the treaty in question. Berne is a treaty which the State Department believes is not self-executing, that is to say, it requires statutory enactment.

Those very basic statements relative to the American process for treaty accession demonstrate immediately that the President, a majority vote in the Senate (following ratification and further positive statutes are necessary before an instrument of accession can be sent to the World Intellectual Property Organization, the depository for such instruments in the case of the Berne Convention).

In order to secure such approval, there must be a considerable force applied to the natural inertia of the status quo. It is interesting to note here that, in 1935, the Senate actually approved U.S. adherence to Berne, came to work the next morning and immediately rescinded its approval.

The popular media now identify the U.S. as foremost among nations in the development of a service oriented society and economy. It must follow, therefore, that the U.S. finds itself in the vanguard of information societies. If one pursues that thought backward through American history, eventually one reaches the First Amendment to the Constitution, and then Article I, section VIII of the Constitution itself, the section which articulates the basis for American statutory Copyright Law. The juxtaposition of the free speech theories of the First Amendment and the exclusive rights provisions of the copyright law is not unlike the debate that has characterized America's flirtations with the Berne Convention.

As noted before, the U.S. Senate voted accession to Berne once, in 1935. Accession was recommended on at least two other occasions, in 1931 by President Hoover, and again in 1939 by President Roosevelt. Omnibus revision of the Copyright Law in 1976 in which SESAC was actively engaged has certainly removed many of the impediments to Berne membership which were deeply embedded in the 1909 statute in place during the last period of real momentum for Berne membership during the 1930s.

Should the U.S. now do those acts necessary to become a





# SGAE: Moving Toward A 21st Century Authors' Association

## *Sociedad General De Autores De España*

member of the Berne Convention? The answer is unequivocally, YES!

Having put the question and stated the answer, it is appropriate to make the argument. The U.S. should accede to Berne because it is the right thing to do. The Berne Convention is THE international law of intellectual property.

It is not reasonable for the people who create an enormous number of books, motion pictures, periodicals and musical works each year to be denied the advantages of membership in Berne in the international marketplace.

American copyright history proves that every instance of expansion of the rights of authors produces a proliferation of expanded economic opportunities.

What of the problem of the moral rights of authors? Berne—in Article 6bis(1)—requires a minimum standard of moral rights protection among member states. It is argued in some quarters, that a collage of American laws, federal and state, provide the "equivalent" of moral rights protection. It should be stated here that, in the opinion of several commentators, there are serious flaws in the theory regarding federal issues of pre-emption.

Among those who still oppose American accession to Berne, there is another argument that copyright is solely a statutory creation of Congress, under powers granted it by the Constitution, and without such a statute there would be no protection of any nature for intellectual property.

Obviously, there is little room in that thesis for moral rights, by equivalency or in plain language form. We question this argument.

Americans hold nothing more dear than their guarantee of free speech embodied in the First Amendment to the American Constitution. It is reasonable to assert that the ultimate expression of free speech is the unfettered international dissemination of information, for information is free speech.

The Universal Declaration of Human Rights, which the U.S. fully supports, provides in Article 27 that:

(a) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and share in the scientific advancements and its benefits; and

(b) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary, or artistic production of which he is the author.

These principles are consistent restatements of the authors of the American Constitution.

The founding fathers recognized not only the basis in natural law of the concept of moral rights of authors, but expressed their recognition in a quite predictable way. Only in Article I, Section VIII did the framers grant an express right of property!

To promote the Progress of Science and useful Arts, by securing for limited times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries;

Those articles of the Berne Convention which secure to authors the minimum standards of protection which are afforded to nationals of member countries set forth, without exception, the proviso:

Authors... shall enjoy the exclusive right of...

There already exists, under this analysis, a perfect symmetry between the American Constitution and the Berne Convention as instruments of declaration of a positive law made in recognition of the natural law of the moral right of authorship.

It is perhaps, idealistic to suggest that the process of accession to Berne should begin with a statutory declaration of the moral right of authors while giving due recognition to their legislative process. However, it is equally realistic to suggest that the greatest long term benefit to American authors is the ultimate result of this approach. An ever-widening circle of economic benefits is the historic proof of the value of expanded author's rights.

It is unnecessary to detail the relatively less important aspects of American copyright law which will require some degree of amendatory language before accession can be accomplished. If the primary principle of moral rights is given

The second half of the 20th century has been witness to the technological revolution. We believe that this phenomenon is as important as the industrial revolution was in the 18th century.

The new technology truly involved social changes for mankind in all fields, and a bifurcation in the world of culture. This is because its communication media have led to millions of people enjoying the fruits of creation who, precisely due to these technological miracles, can form a part of this world of culture.

Authors' associations find themselves faced with a true challenge. Sources of authors' rights are multiplying all the time. It is no longer a question of individual small businessmen who once utilized intellectual property at their work, available to a limited public and serving only an urban population, with little opportunity or repercussions in the rural community.

On the one hand, radio, then television, and satellite transmissions, have placed cultural resources within the reach of the entire population. And on the other hand, there is the fact that all cultures have been brought closer together, creating the opportunity to become aware of all events in the world simultaneously and at the very moment they occur.

Proof of this situation can be witnessed in the meetings held in recent years by organizations charged with overseeing intellectual property. The same controversial topics are repeated over and over: cable television satellite television, etc. etc. They are difficult subjects to handle, because technological changes are so rapid that laws, no matter how advanced they may be, always lag behind.

Moreover, the new systems are by necessity in the hands of large groups, with the small entrepreneur having virtually disappeared. These large groups undeniable and unquestionably exercise economic and social pressures. Faced with these groups, it is necessary, indeed obligatory, for authors to join together and work out a common strategy so that they will not see their legitimate rights decimated or watered down.

The challenge we have referred to has been, and remains, the most critical in Spain. Within just a few years, we have come to be a pluralistic and autonomous system, with significant advances in information processing and technology, as well as having joined the European Economic Community.

It is therefore necessary to have a new law of intellectual property. The ministry of culture has now completed a first draft, a preliminary project, which deals with the new types of rights. It is also necessary for our authors' association to undergo change in order to keep abreast of the times—and this we are in the process of doing.

Increasing strength is being given to international ties. Delegations are being established abroad: we must not forget that our culture has an extremely strong and direct influ-

reasonable recognition, the remaining elements of conformity can be more easily recognized.

In the 21st century, it would be deeply gratifying to look back on the remainder of the 20th as that point in time when America joined the Berne Union and became a leading and driving force in expanding the information of man. A force ultimately to include the peoples of the Soviet Union and the People's Republic of China. For SESAC and Paul Heinicke's memory, such a future result would be a completion of the circle.

Nothing equals nor can restrain without limitation the power of ideas. That power asserts itself through the physical expression of ideas in the form of intellectual property. We believe such power to be the foundation of order, an



*Sociedad General De Autores De España, interior*



*Sociedad General De Autores De España, exterior*

ence on the American continent. All administrative systems involving repertory, accounting and so on are being converted to data processing in order to reduce costs and streamline administrative procedures.

The Spanish society has initiated a policy of constant cultural activity. With regard to both the general public and government authorities, we are attempting to deal with what we feel is of the greatest priority and importance, namely making society in general aware of the author. The absence of social evaluation of creation is an evident fact. It is necessary for the audience, when it is watching or listening to a work from the heart, to realize that behind it stands an author—not some abstract being, but a living person.

This October, in Madrid, Spain, the 35th Congress of C.SAC, the international authors' and composers' associations group, was staged. It was attended by all associations worldwide, with representatives of every element of culture. Everyone was in unanimous agreement as to the need to strengthen the relationship between all authors' organizations in order to meet the challenge of new technologies with real hopes of success. A strengthened relationship can also increase the activities intended to make public officials and legislators, who cannot remain neutral, aware that the creator must be protected—and that the creator is the one who has actually made all the technological advances.

international language, and a language of peace.

SESAC's commitment to the cause of creators and those who disseminate their works, the cause of copyright and the future growth of the international recognition of intellectual property rights is both idealistic and realistic. We have been a leading participant in the U.S. Congressional hearings in the past to prevent the dismantling of our copyright system. The most constructive direction we can take to achieve our goals is to support adherence to the Berne Convention consistent with proper recognition of the rights of all involved.

SESAC accepts a role of leadership in attaining that reality so that the United States of America can join in the true spirit of global interrelationship and cooperation in the international copyright community.



# SIAE's Commitment To The Fight Against Record And Tape Piracy



SIAE's totometer authenticating machine, which can handle 500 special labels a minute, inking the stamps with counterfeit-proof chemical additives.

**D**uring the 15 years (1971-1985) of antipiracy activity by Italian copyright society SIAE in the field of recorded music, 6,789 police operations were successfully carried out, with the confiscation of 5,493,302 illegal musicassettes and the discovery and closure of 216 pirate duplicating plants. Market value of the confiscated material and of the equipment was some 24 billion lire (the U.S. dollar equals roughly 1,400 lire).

In the period January-August, 1986, 420 police operations were carried out (an average of 13 a week), with the confiscation of 234,797 illegal cassettes and closure of nine pirate plants. Some 30,000 illegal records were also seized.

It is difficult to assess what percentage of the phonographic market is taken up by pirate products. While the number of pirated records in Italy is now negligible, illegal tapes are a matter of grave concern, though they are mostly of second-rate quality. But even the musicassette problem has been reduced, mainly because of Law 406 (1981), which provides for more severe punishment of offenders.

## VIDEOGRAM PIRACY

This more recent phenomenon has suddenly exploded. SIAE could not get into the antipiracy battle until the system of authenticating labels on videocassettes was introduced through an agreement with UNIVIDEO in 1985.

Yet in spite of difficulties arising from the complex situation of U.S. film product, SIAE carried out 145 video antipiracy operations in the first half of this year, leading to the seizure of 55,925 videocassettes and raids on 116 duplication plants. Police arrested eight people, all charged with various offenses of criminal conspiracy.

## SIAE COMMITMENT

SIAE, which in 1970 started dealing with protection of mechanical rights (previously handled by another private society, at that time constituted by music publishers), immediately undertook to fight record piracy, working closely with AFI (Ass. of the Italian Record Industry), the national IFPI branch.

SIAE's activity is organized along various lines:

- At legislative level, consolidating and improving penal law against pirates;
- At technical level, using technology to identify illegal product;
- At control action level, confiscating illegal product which appears on the market;
- At investigative level, seeking out illegal recording plants;
- And on a regulatory and negotiating level, acquiring necessary mandates and evidence needed for a more successful fight against piracy.

This action, which began in the record/tape field, has now been extended to the video market.

## LEGISLATION AGAINST PIRACY

Having established that legislation existing up to the 1970s was inadequate in contesting criminal activities, the need for more severe penal regulations, aimed at repressing and discouraging piracy, was raised. After years of pressure, collaboration within the Italian record industry led to the passing of Law No. 406 in 1981.

It provides for tougher penalties, including imprisonment from a minimum three months to a maximum three years for those who illegally reproduce, for profit, records, tapes or similar product, or who markets them, holds them for sale or introduces them within the State territory. Even if it has not proved entirely satisfactory, this law has certainly contributed to cutting back record piracy.

More recently, Law No. 400 of 1985 has ratified similar penalties for those who illegally reproduce, for profit, cinematographic works destined for the cinema, television, and this is expected to reap similar rewards in video piracy.

## TECHNICAL INSTRUMENTS IN THE PIRACY BATTLE

One original and key contribution from SIAE in the anti-



The headquarters of Italian copyright society SIAE in Rome, where more than 700 employees work.

piracy fight is the system of label "authentication."

Since 1970, when the society started handling mechanical rights for works in its repertoire, it devised and introduced a simple system for the identification of legitimate records. Through contractual means, it ensures that all records produced with its permission carry a special identification mark on the label in the form of an ink stamp, punched on by special machines.

The inks used vary from time to time and give specific chemical reactions when checked. The printing machines are equipped with unit counters. Printing is carried out in SIAE offices in different Italian cities, through the larger record producers are assigned their own sealed machines which they use under systematic control by SIAE.

This system, upgraded over the years, has been a great help in the identification of counterfeit products. No stamp shows the product is unauthorized. A forged stamp is easily picked up by the chemical reagents. Attempted forgery of the SIAE stamp in itself constitutes an additional offense, as it is the seal of a public agency.

Authentication at the start enables SIAE to ascertain the quantities produced and then to check unrecord stock in warehouse. In some cases, when technical requirements prevent printing of labels, special adhesive seals, also authenticated, are issued by the society. This is often done with imports.

Authentication has been introduced into the videocassette sector.

## MARKET CONTROL

SIAE's vast network of branch offices has enabled the society to organize a system of market control at points of sale to the customer, entrusted to specialist personnel from the regional headquarters. The simplest form of control is, as seen earlier, the SIAE authentication.

SIAE personnel alone cannot decisively intervene at points of sale, but the society has a long tradition of collaboration with the police and the Customs and Excise Office. Indeed, since 1921 the society has been empowered by the Ministry of Finance to handle the collection of entertainment tax. It has close and constant relationships with the police authorities. A major reason for the success achieved in instigating confiscations of illegal product is the detailed reports compiled by SIAE for law officers.

## INVESTIGATIVE ACTIVITY

The origins of record and video piracy lie in technical development which has made copying so easy via low-cost modern equipment. The equipment is small; its production capacity very considerable. It eases the business of setting up illicit production centers and equipping them.

The first problem in battling piracy is in pinpointing the premises in which the pirates operate, and then hitting them with surprise police raids. Therefore a highly specialized organization is required for systematic and detailed collection of data and evidence. Much of the work is undercover and success depends on accuracy and smooth organization.

It is obviously virtually impossible to get complex and full-time police activity of this kind, so SIAE set up its own Special Investigative Group during the early 1970s. The group has gained in know-how over the years and has achieved important results. Operating at the society's general management offices, the group works in conjunction with input from the record industry and constant contact with the police.

Once an illegal pressing plant has been identified, group officers contact the appropriate magistrates and request search warrants. Searches are carried out by police departments with technical assistance from the SIAE group.

It is in the early days, it was fairly difficult to get the police and magistrates involved in this antipiracy action, SIAE has since won support through its reliability and professionalism in following these operations right through to the application of criminal sanctions against offenders.

## CRIMINAL JUDICIARY ACTION

Once the police are involved, with full reports made to the legal authorities, it is important to see offenders are punished. To this end, SIAE is engaged on three fronts.

The legal authorities entrusted SIAE with the safe keeping of confiscated materials, so the society has to maintain premises and administration for the storage of many thousands of items, including cassettes, records, videotapes, preprinted labels and duplication equipment.

In legal actions, at various legal offices through Italy have to be prepared via the most comprehensive documentation about each case. And the society acts in the criminal trial, rebutting and contesting defense arguments. Spin-off offenses, such as fraud, conspiracy, forgery of public seals and so on are handled by SIAE Legal Service lawyers.

## SIAE'S FORMAL ANTIPIRACY INVOLVEMENT

The society is also formally involved in the fight against record piracy in that it has been handling copyright for works which are illegally reproduced. It may, therefore, act in court in defense of composers and publishers it represents. The society may claim damages by showing statements and documents from its that it has been handling copyright for works which are illegally reproduced. It may, therefore, act in court in defense of composers and publishers it represents. The society may claim damages by showing statements and documents from its archives and relating to its repertoire.

On the video piracy front, SIAE initially found itself without formal involvement in that it had never handled copyright for films, nor rights to synchronization or reproduction of music in film soundtracks. But the composers and publishers of cinema music, seeing an upsurge in video piracy, requested SIAE to join in the fight and devote itself to combating this blight in addition to that of record piracy.

The first provision was a modification of the society's general regulations adopted in 1981, under which SIAE also took on the handling of cinema reproduction rights, limited to recording, reproduction and marketing of copies destined for private use. This way, it was possible to issue permits to those reproducing films for private use. It was also able to transfer to foreign sister societies the legal right to issue similar permits relative to their own musical repertoire.

Next step was an agreement with UNIVIDEO (the Italian Assn. of Video Producers) over printing labels with the chemically reactive inks, in addition to determining payments due for the musical section.

But this solution, putting SIAE in the front line of the video piracy battle, did not include films from the U.S. so that the society does not handle the musical rights of them. In fact, the rights are directly controlled by the U.S. cinema producers who refrain from transferring them to the film music publishers and therefore to the Italian sub-publisher SIAE member.

Considering the importance of American cinema in the

European and Italian videocassette market, situated obviously affects SIAE's chances of acting in this field.

But for some months now, the U.S. MPEAA, representing film producers, has been in contact with SIAE with a view to establishing a form of reciprocal collaboration which would give SIAE the chance to act. The positive attitude of meetings held so far holds out real optimism that there will be successful operations geared towards eradicating an activity which has already caused great damage to the cinema market, crushing creativity in the process and reducing industrial investment.

#### SOCIETÀ ITALIANA DEGLI AUTORI ED EDITORI

Rome (Italy)—Viale Della Letteratura, 50

Tel. (06) 5991—Telefax (06) 5923351

SIAE is the Italian organization for the collective administration of authors' rights.

It is governed by the Italian Copyright Act, No.633, of

1941, as a public body to which is reserved, exclusively, the activity of mediator for the management of different authors' rights (performing, broadcast and mechanical).

SIAE has some 32,000 members, authors and publishers. The management of their work is carried out by the following sections, according to the type of protected work: Lyric (operatic works, ballets, oratorios); Music (musical compositions of all kinds); Drama, Operaetta & Revue (theatrical works); Literary Works and Figurative Arts.

There is also a cinema section that has an important role in the cinematographic protection field and which, among other duties, helps the Public Cinematographic Register.

SIAE is also active in the cultural field as well as in that of entertainment in general. In particular, it is charged by the Ministry of Finance with the assessment and collection of entertainment tax and of the connected fiscal impositions.

President: Luigi Conte

General Manager: Lucio Capogrossi

SIAE is organized into central and regional offices as follows:

Head office in Rome, 722 employees;  
Regional offices, 14, with a total 520 employees;  
Branch offices, 44 in the main Italian towns, with 204 staffs;

Agents, 877 throughout Italy.

#### SIAE'S COLLECTIONS (thousands of lire)

Authors rights sector	1985	229,304,147	255,518,830
Fiscal impositions		315,181,215	361,739,252
Other services		21,322,333	20,532,483
		565,807,695	637,790,565

Note: Late September, the exchange rate was roughly 1,400 lire to the U.S. dollar.



## The Future of Copyright

By PEKKA KALLIO  
Managing Director of TEOSTO

In Finland, as well as in the majority of the Western countries, the models of copyright control and administration have been developed by the various performing right societies. In Europe, this development has continued for 100 years on average.

These organizations have in many cases possessed good financial resources so that they have been able to adopt the latest technology and administrative designs. It is obvious that in many respects the performing right societies are still in the lead with this development.

But equally obvious is that political and economic changes will gradually and increasingly affect the administrative models. The increasing international cooperation in the field of economy, the legislative regulation relating to it and above all the immense progress within the field of communications technology will have similar effects. Under these circumstances, it may be reasonable to question whether the existing models and strategies can guarantee brighter future prospects for copyright protection. Or will progress take a declining turn?

#### TEOSTO'S RESPONSE

The future development of musical and other copyright protection is seriously endangered if the copyright organizations do not in time adjust their policies so that copyright holders' rights and interests within all artistic and scientific sectors can be secured. The most important thing is not to know how to cut the cake but how to bake it. It is most unfortunate that those to whom the dividing of the cake is more important create more noise about themselves. The aim of all planning should be to secure the further development in the copyright field whatever the copyright sector might be. The methods of cooperation are not of primary importance. More important is to keep the idea about it alive in thoughts, speech and action. Joint administrative models are often the most advantageous ones also from the users' point of view. It has long been known that an individual copyright owner is not alone able to attend to his copyrights.



The TEOSTO head quarters in Helsinki, where the society has been based since 1973.

We believe that we have now come to the point where an organization with a very narrow copyright sector under its control is no longer alone able to secure its rights. In any case, its possibilities to influence legislative development are not sufficient. The key word is cooperation. Staking heavily on cooperation is justified not only on the basis of those earlier-mentioned strategic factors, but also the practical, economic and technical facts drive us to that. In Finland, the inevitability of cooperation was realized soon after the mid-1970s.

#### FORMS OF COLLECTIVE ADMINISTRATION

The form of cooperation is not of greatest importance. However, if an appropriate form is not found, no cooperation can be started. That the most advanced models of copyright control have been designed by organizations working within the musical sector is probably the reason why the established and effectively operating organizations are reluctant to see that representatives from other sectors would participate in their own decision-making process.

The existing status must not be changed, and even the thought of that must be rejected. Therefore, the above-mentioned participating efforts cannot become generally accepted forms of cooperation within the decades to come, unless the government sees it necessary to intervene in some cases. For this reason, the remaining cooperative alternatives are simply these two: On the basis of civil law, the performing right organizations would make agreements on cooperation concerning control over certain limited sectors. Cooperation would then be concentrated on practical affairs, and the organizations involved would make their decisions independently and voluntarily. The second alternative is that new organizations with adequate cover of control would be established on the national basis.

An existing notion is that in socialist countries, where the existing models of copyright control date from later years, and where the grounds for legislation are in many ways different, the copyright control is taken care of by such organizations which have taken on activities in several copyright sectors. This may be due to the fact that these organizations have undertaken various activities within the cultural field and cultural exchange.



Prof. Joonas Kakkonen, chairman of TEOSTO board, hosting the banquet during the BIEM/CISAC technical committee meetings in Helsinki, June 16-18, 1986.



Pekka Kallio, TEOSTO managing director, welcomes guests to TEOSTO House, during the BIEM/CISAC technical committee summit earlier this year.



Pekka Kallio presents a report on the structure and methodology of the Finnish society during the BIEM/CISAC meetings in Helsinki this year.



Jaakko Huuhtanen, Secretary General, Finnish Ministry of Education, right, and Luigi Conte, SIAE president, Government Banquet Hall in Helsinki, BIEM/CISAC confab.

#### FINNISH PATTERNS

The basis for Teosto's administrative design is that its status as an administrative organization, which works for the copyright protection of composers, text-writers, arrangers and publishers, has been maintained unchanged. Thus, the new administrative models have not had any effect on Teosto's decision-making processes.

Although Teosto's starting point is conventional, the society has made numerous cooperation agreements, for example, with musicians, actors and phonogram and videotape producers, and its experiences from the cooperation with them have been quite positive.

More significant, however, has been Kopisto's contribution to the Finnish copyright cooperation. Kopisto is a joint organization combining all the Finnish copyright owner, performer and publisher organizations as its members. It was established on Teosto's initiative to control all such copyright areas which were not yet attended to by any other organization. Kopisto, started some five years ago, has 40 member organizations. Today this system is working fairly satisfactorily. It covers photocopying in schools, governmental and municipal offices, religious communities and in business life. Kopisto's field of activities is continuously expanded along with the new communications media. Today,



It is not allowed in Finland to write a note like a composition without the consent of the composer



It is not enough to pay the musicians, you must also pay TEOSTO members



Do not make quotations without notes!



Do not make a license from TEOSTO just for performing a little song? Yes, if the performance is public.



Do not photocopy notes without permission!

You always need TEOSTO license when performing protected music

You must pay to TEOSTO even if the concert is free for the public



one's most demanding task is to control transmissions of radio/TV programs.

The third copyright organization in Finland is Gramex, which works for the copyright protection of musicians, vocalists and phonogram producers. Both Gramex and Teosto are Kopoisto members. All three also cooperate outside within the field of data technology and are all independent organizations.

#### FIGHT AGAINST PIRACY

Ten years ago, Teosto and the Finnish IFPI established a unit to plan counter-measures against illegal imports of phonograms. Later various other organizations joined this unit. Today we have in Finland an anti-piracy center with its own staff and office. The operations of this center are financed by the Finnish copyright organizations, by NCB and by the Motion Picture Assn. of America (MPAA). The State has its representative on the center's administrative body.

The Anti-Piracy Center investigates all piracy cases, takes care of required press work and judicial proceedings, collects compensation for damages caused by piracy and keeps the media and authorities well informed.

The center has worked very effectively and various forms of piracy have been put under effective control. This is why the center has been able to develop comprehensive information services and to create good cooperative relations with police and prosecutor authorities. Because of the significance of public opinion, its information services have now been directed to the general public on a wider scale. With good reason we can say that in Finland the situation is well in hand.

#### HOME TAPING

Ten years ago Teosto suggested that a survey should be made about home taping. Later this survey was extended to videotaping and was carried out also in the other Nordic countries. Because of these surveys and the cooperation between the Ministry of Education and the copyright organizations the law on the "blank tape levy," the Act amending the Copyright Act, was put through in 1984.

According to the law, those entitled to receive the compensation are such copyright holders whose works have been broadcast by radio/TV or recorded on an audio or video tape. The total amount of compensation raised in 1985 exceeded \$5 million, and this year the tally is nearly \$7 million, considerably more than that raised by mechanical rights in Finland in 1985.

Finland is thus among the first states in which a system of collection, the levy on blank tapes, has been provided for by copyright legislation. The remuneration is a flat rate, calculated on the playing time of the cassette.

The Ministry of Education entrusted Teosto to carry out the levy. As this assignment fell outside the sphere of Teosto's normal activities, a separate administrative unit had to be established for this purpose. This is the reason for the total success because the law obligates the customs authorities to give full information about cassette imports to Teosto.

That most of the private recordings were musical ones was the reason Teosto was asked to carry out the levy. The Ministry of Education is responsible for supervising the levy and the distribution. A considerable part of the assets is distributed as an indirect compensation to foundations promoting arts.

#### RETRANSMISSIONS

In Finland, the supervision of retransmissions falls within the sphere of Kopoisto's activities. This is due to the legislation but also to the fact that no other than the collective administration model would work adequately when difficult problems of this sector are being solved in practice. This year Kopoisto and corresponding Swedish organizations have agreed to the licensing of retransmissions of Swedish television programs in Finland and of Finnish programs in Sweden. It is obvious that within the next few years Kopoisto has to expand the range of its activities in the field of electronic communications.

#### TAPING OF RADIO & TELEVISION PROGRAMS

The taping of radio and television programs for special purposes similarly calls for a system of collective administration. This fall Kopoisto started negotiations about a project which will be socially important. It deals with recordings of TV programs made for hospitals and homes for old people and children. Further, Kopoisto is negotiating about the possibility of making such recordings for the Finnish embassies and work sites abroad and for the Finnish UNL troops.

#### COLLECTIVE ADMINISTRATION

From the Finnish point of view, this collective administration train of thought is the most adaptable one. Anti-piracy activities, or the systems planned for the control of home taping, of retransmissions of TV programs or of recordings made for special purposes cannot be realized without advanced collective administration. In Finland, effective legislation would not have been accomplished without these collective models, which here have been applied to the controlling of photocopying, to the blank tape levy and to the controlling of retransmissions. These ideas also offer a possibility to rationalize operations and to minimize the costs.

#### CONCLUSIONS

Teosto's view is that the performing rights societies are in the first place responsible for the future of copyright protection and thus for the future of the copyright owners. This responsibility is more extensive than, for example, the responsibility for the composers' rights. Copyright protection is as weak as its weakest point. The responsibility for maintaining the copyright protection can be seen as a global entity within which every contributing factor must work.

Before long, this cooperation will lead to collective administration models, which are justified for the reason that

otherwise the future prospects for copyright protection would be gloomy. Collective administration does not imply collective distribution. On the contrary, individual distributions should be carried out whenever they are economically or technically justified.

So far, one of the main tasks of the copyright organizations has been to develop copyright legislation further. This view is correct even today, but it is obvious that we will have difficulties when confronted with the modern challenges, unless our organization patterns are remodelled and cooperative possibilities investigated. This should lead to a new strategy which would better protect the interests of those involved.

Even a good law is meaningless if it does not work adequately and the users are not interested in, or willing to pay for, not one single right but for the whole entity of rights.

**Pekka Kallio, Bocher of Laus, is chairman of Nordic Copyright Bureau, chairman of Kopoisto and a member of the Finnish Copyright Committee as well as managing director of Teosto.**

CREDITS: International Editor, Peter Jones; All stories by CISAC members; Design, Miriam King.

## Facts About TEOSTO

### Copyright Legislation And Teosto

- the first independent copyright legislation was enacted in 1927
- Teosto was founded soon thereafter, in 1928
- the present copyright legislation was enacted in 1961
- after 1961 several amendments have been added to the copyright law
- especially in recent years the Finnish legislation has been actively developed further.

### Teosto's Structure And Members

- Teosto is a non-profit society
- the supreme decision-making body is the Annual General Meeting
- the Board of Directors consists of nine members
- the number of Finnish composers, authors and music publishers which have affiliated themselves to Teosto in 6,000
- the rights of Teosto's foreign members are administered in accordance with the reciprocal representation agreements concluded with the foreign societies

### Performing and Mechanical Rights

- Teosto controls the performing and mechanical rights which have been conveyed to it by its Finnish members
- Teosto participates in the cooperation within the Nordic Copyright Bureau (NCB, Copenhagen) in the sector of mechanical rights
- NCB administers the mechanical rights jointly on behalf of all the Nordic societies

### Total Collection in 1985

- the total collection in 1985 was approximately USD 15.6 million
- the major part, ca. 60% of the total amount collected in Finland comes from the mechanical rights fees
- the division of the cake is shown in picture 1

### Performing Rights Collection

- in 1985 the performing rights fees totalled USD 9.3 million

### DIVISION BY THE MAJOR FIELDS

radio, television, satellite and cable	49%
restaurants	22%
entertainments	10%
films and concerts	6%
others/the rest	13%

### Performing Rights Distribution

- the efficiency of a copyright society can be measured and illustrated by various percentages
- the major concern of the copyright owners is how each dollar collected will be distributed
- the attached table illustrates the recent development in Finland, which has been fairly favorable for copyright owners

- in 1985 the performing rights distribution amounted to USD 8.2 million, which was more than 88% of the collected performing rights fees

### Blank Tape Levy In Finland

- the stipulation entered into force on 15 June 1984
- Teosto was entrusted by the Ministry of Education to carry out the levy
- in 1985 the compensations levied amounted to USD 5.3 million exceeding the total amount of compensations collected here in 1985 for mechanization rights

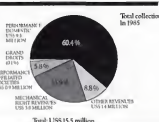
- 42% of the collected compensation came from blank audio tapes, 58% from video tapes

### Cooperation In Copyright Administration

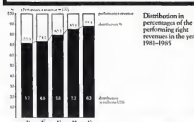
- the Joint Copyright Organization Kopoisto was established in 1978 by Teosto and other Finnish copyright organizations
- today Kopoisto represents with an adequate cover of control various copyright owner, performer and publisher organizations. The number of these member organizations is 40.

- cooperation concerning collection was started at the beginning of 1982 between Teosto and Gramex, which is a copyright organization for performing artists and phonogram producers.

### PICTURE 1



### PICTURE 2





# CBS/Sony Drops 3,600 Analog Titles In Japan

BY SHIG FUJITA

TOKYO Other record producers are expected to follow the lead of CBS/Sony, which has started the process of withdrawing some 3,600 analog titles from the marketplace.

Mikio Tomimura, a sales division executive for the group, which has the biggest share of the record market here, says the withdrawals are aimed at reducing heavy dealer inventories of analog recordings that have not been selling well and are also intended to promote a change-over from LPs to compact discs. Some titles, he says, will disappear completely from the market, while others will become available in the CD format.

He says the company has received no complaints as yet from consumers about the cullback on titles. After the planned 3,600 titles have been pulled from the market, the CBS/Sony analog catalog will contain 7,900 titles; Epic/Sony's catalog will contain 1,300.

By the end of 1988 titles in the CD format at the end of October on the CBS/Sony label; there were 206 titles on CD for Epic/Sony. There are now a total of more than 120,000 CD titles in Japan's cassette market as compared with an overall total of 43,000 LP titles.

Sales of CD players in Japan are expected to total 2 million this year, bringing the total in domestic use to an estimated 3.4 million, indicating a 10% household penetration ratio.

Low-end CD players are now available in Japan for \$260. Japan Phonograph Record Assn. statistics show that in the first half of this year, CD production, at \$220 million, surpassed analog record production, at \$227 million.

CD production was up 114% from last year during January-June, while record production was down 23%.

# CD Sales In U.K. Exceed Forecast Retailers May Move 6 Million In 1986

BY PETER JONES

LONDON Compact disk sales in the U.K. this year are likely to top the 6 million mark, with a monetary value of just under \$100 million, according to trade projections recently released here. And it is projected that the 1987 tally will at least double that figure.

The number of CD players—estimated last year to grow from 100,000 to 600,000 during 1986—seems set to reach the 700,000 unit mark by the end of the Christmas season. The 1987 figure should take the total to at least 1.5 million ma-

chines.

The monetary value for CD sales this year compares with a value of \$3.65 million for the 1983 launch year. The British Phonographic Industry points out that CD sales are growing at three or four times the rate that prerecorded cassette sales grew following the launch of the tape format in the 1960s.

In the cassette launch of 1968, U.K. trade deliveries amounted to 200,000 units, and the figure reached 300,000 in 1969. In 1970, the total was 600,000.

But there were 300,000 CD deliveries to the trade in launch year

1983, and 900,000 in the following year. Then, 1985 confirmed the startling upturn in sales action with 3.1 million units delivered to retailers.

On the CD hardware side, it seems certain that the rate of

## PolyGram says sales of CDs will equal LPs and prerecorded cassettes by 1990

growth will be continued beyond 1987 because prices are still being lowered, with several machines now costing around \$275 in the U.K. and new lines being readied that will sell for half that figure.

PolyGram says the sales of CDs will equal those of LPs and prerecorded cassettes by 1990.

This is seen by many industry insiders as a conservative estimate. There are now five factories for CD software manufacture on line or about to start production. Nimbus, pioneer in the field, is planning to make 50 million CDs in 1987.

Around 70% of U.K. CD production is currently going overseas.

## Japan: CD Dictionary To Bow In '87

TOKYO A Japanese-language dictionary in compact disk format is to go on sale in spring 1987, opening up a new use for the CD format originally developed as a music sound source.

It is an electronic version of the Kotenji, Japan's most representative language dictionary, which was first published in 1955 and has since sold more than 7.5 million copies. It is published by the

Iwanami Shoten group.

Iwanami Shoten technicians worked with Dainippon Printing (data processing), Fujitsu (software) and Sony Corp. (CD drive) to develop a compact disk and a CD memory disk, which is expected to retail at between \$85 and \$130.

However, a Fujitsu word processor, which costs around \$12,900, has to be used for the dic-

tionary, and the disk drive is set to cost around \$650. Main use for the dictionary will be in institutions and colleges and schools.

Instead of turning pages, a keyboard is used to enter words, and the meaning appears on the screen. Proper nouns and Chinese character compounds can be entered word for word to meanings.

## Seek To Offset Effects Of Home Taping Japanese Consider Blank Tape Levy

BY SHIG FUJITA

TOKYO The Japanese government is considering whether to introduce a levy on blank audio and video software, possibly, hardware to compensate for the effects of home taping.

Officials from the Cultural Affairs Agency's copyright division in Japan may be preparing to follow the international trend begun by major markets, including West Germany and France.

Representations over a number of years by IFPI and local trade body JPIRA have encouraged government concern, but the most recent catalyst appears to have been an appeal made in Vienna on Oct. 22 by the International Federation of Musicians, whose president is John Morton, head of the U.K. Musicians' Union.

The dominant position of Japanese audio and video hardware manufacturers in world recording markets could make them vulnerable to international pressure to accept the levy so as to avoid charges of unfair marketing in overseas territories.

But the Electronic Industries Assn. of Japan (EIAJ), a group of manufacturers, is strongly opposed to such a home taping levy, as is the government's powerful Ministry of International Trade and Industry. Major Japanese record companies are subsidiaries of hardware firms and are therefore unlikely to support the prolevy case with enthusiasm despite the considerable losses they suffer from home taping.

IFPI has described reports that a levy is now under serious consideration as "heartening." The organization notes a similar softening of the Japanese line during recent weeks in respect to digital audio tape (DAT). But the organization stresses that a levy must be accommodated by amendment of Japan's copyright law to ensure that foreign

copyright owners receive their fair share.

In the case of the royalty paid here on record rentals, no payments are made to overseas rights owners, IFPI says, regardless of the amount of international repertoire rented. That situation must not be carried over to a future home taping levy, it adds.

## IFPI Vs. Hong Kong's TVB Copyright Infringement Alleged

BY HANS EBERT

HONG KONG Record company executives here have decided to adopt new tactics against Hong Kong's most popular television station, Television Broadcasts (TVB) and its marketing arm, Hong Kong TVB International, for alleged infringement of copyright.

IFPI, the international record label association, is reported to be preparing for new legal moves in which specific cases of alleged copyright infringement would be cited.

In an early stage of the dispute (Billboard, Aug. 9), TVB banned the use of all artists and recordings represented by IFPI Program producers were told not to feature IFPI artists performing or being interviewed and not to use their songs as background music. That move was triggered by a high court writ filed by IFPI claiming copyright infringement.

Then, in September, the high court decided not to allow IFPI to bring a representative action against TVB. Nicholas Garnett, IFPI regional director, says the group had decided not to appeal that decision because it was a preliminary issue. "We are now gathering specific examples of TVB infringing the copyright of sound recordings produced by our members."

IFPI investigators are now examining the involvement of TVB's licensees and distributors overseas. The probe extends to major cities in North America, four European capitals, Australia, and throughout Southeast Asia, says Garnett, though he adds: "We won't give details because we expect to bring forward our new proceedings in a matter of weeks."

The IFPI director, based here, says IFPI had hoped to settle the (Continued on next page)

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# U.K. Label Towerbell Goes Into Liquidation

## Roster Includes Lofgren, Bassey

LONDON British independent label Towerbell has gone into liquidation, with debts of more than \$3 million. According to liquidator Martin Spencer, the company's decision to embark on TV advertising was "disastrous," and its expenditure in this area was "violently disproportionate" to likely sales.

Towerbell was founded by Bob

England; its roster included Nils Lofgren, Justin Hayward, and Shirley Bassey. When it was publicly floated in March 1985, the label was already "to some degree insolvent," a creditors' meeting here was told.

Subsequent lack of singles success, a period of full sale or return, and TV advertising expenditure

unjustified by the status of the artists promoted all contributed to the eventual financial collapse. Among the chief creditors is

### TV advertising campaign was 'disastrous'

EMI, which is owed \$700,000; PRT, \$520,000; and the Mechanical Copyright Protection Society, \$100,000. Spencer, who says a full financial investigation of Towerbell's affairs is planned, says its assets have been shifted to a "new, clean" company, a move intended to encourage a sale.



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## But Tape Rentals Decline

### W. Germany: VCR Use Up

HAMBURG VCR use among West Germans is up 40% on last year's levels, but interest in prerecorded videocassettes is declining. That is the mixed picture that emerges from a new survey of viewing habits conducted here by the Federal Video Assn.

Some 27% of the nearly 50 million West Germans who are over 14 years old use VCRs, the survey shows, but only 38% rent videos more than once a month, and 34% of all users have never rented prerecorded software. Among interactive users, 47% say they now rent video movies less frequently than they once did; only 8% rent more often.

Recording off the air is cited by

86% of users as the main motive for VCR use. Only 65% cite the opportunity to watch movies at home, compared with 70% in the last survey, and 52% admit to a general weariness with films, compared with 55% last year.

However, reasons given for not using video libraries extensively seem less film-related than before. Thirty-four percent say they are tired of the product available, compared with 42% in 1985; 32% cite long waiting periods for movies (38% last year); 30% name the poor quality of the movies (36% last year); and 26% cite the ready availability of movies through friends (30% last year).

### IFPI MOVES AGAINST HONG KONG TV STATION

(Continued from preceding page)

matter quickly through negotiations with TVB. "But we still disagree on the fundamental issues. We've been unable to reach common ground on an amicable basis, though we've made every attempt to get closer."

Meanwhile, the TVB ban on IFPI recording artists is still operative,

he says.

IFPI is waiting for the outcome of a Television Advisory Board investigation of its complaint on the structure that ties TVB to its sister company, the record company Capital Artists.

Garnett, a lawyer specializing in copyright law, says IFPI members

are concerned about what the group claims is "preferential treatment given to songs and singers from Capital Artists."

The Television Advisory Board was ordered by the high court in February to investigate IFPI's complaints," says Garnett.

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1





# Led Successful '60s Group The Savages

## Indian Rocker Returns With Song-Fest Win

BY JERRY D'SOUZA

BOMBAY Remo Fernandes, a top Indian rock singer back in the '60s, when his band, the Savages, was the first—and last—Indian rock band to have a release on Polydor, has garnered another first in Indian pop history by winning major prizes in an international song contest.

Luis Remo de Maria Bernardo Fernandes became the first Indian to participate in the Dresden International Schlager Festival in East Germany. In the 15th season, he took second prize. What was more satisfying, he says, was collecting the special audience award and also the international press critics award.

The rules for the event call for each participant to perform two songs, one original and a German cover. Fernandes, who received an entry forms late, did not have time to get an orchestral arrangement for his own song and had to solo on his ragga-rock composition, into which he interwove a German nursery rhyme. His German cover was "So Wie Du," originally recorded by Lili.

This year's Dresden festival drew participants from such countries as Poland, the Soviet Union, Hungary, Nicaragua, and Cuba, where Xiomara Laugart took first prize.

After Fernandes' stint with the Savages, rock lost popularity in India. Fernandes returned to Goa, where

he sang mainly at beach parties and in an occasional rock event.

Then, two years ago, he released a cassette called "Goin' Crazy," handling all the writing, arrangements, production, and instrumental work himself. The songs ranged from ballads to political satire. One of the songs, "Hello Rajiv Gandhi," stirred controversy. In it, he asked Gandhi to visit Goa more often because the government would make necessary repairs every time he visited.

For his second release, Fernandes featured updated versions of songs in Portuguese and in Konkani, the language of Goa. His third will feature antidrug songs. He has also moved into the Indian film industry, writing and performing songs for films.

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## 4 Felixes Go To St-Clair; Seguin, Butler Also Honored

MONTREAL Martine St-Clair, a proud symbol of the Quebec music industry and perhaps the key to its acceptance outside the province, walked off with four Felix Awards Oct. 26 at the annual Assn. du Disque et de l'Industrie du Spectacle Quebec awards ceremony.

St-Clair, was named best female singer. Her "Ce Soir L'Amour Eat Dans Tes Yeux" was voted best pop album, while its title track won as best-selling single and most popular song of the year.

The singer struck a chord with the audience by saying she remains fiercely proud to sing in French. Usually, a bit of success prompts a French-Canadian artist to record an English-language record. Historically, they've been nothing but failures, unconvinced to the new audience and disloyal to the old audience. But St-Clair's success, although by no means nationwide, is slowly gaining her some attention outside the province. If she sticks to her guns, she may yet become a hit in other parts of the country. Certainly, she is Canada's most popular domestic female artist.

Luba, who is St-Clair's principal retail competition in the province, was named best Andouze artist. Her "Between The Earth And The Sky" album, already platinum in Canada, was named best English-language album.

Other prominent winners included Richard Seguin and Edith Butler. Seguin's "Double Vie" was named best rock album, and he was named best songwriter, while Butler was acclaimed as the most distinguished

Francophone artist outside of the province, and given another Felix for her "Party Edition," which was the best-selling album of the year.

The special Felix went to Andre Perry, principal owner of Le Studio in Morin Heights, Quebec, who facility has played host to a wide range of domestic and foreign stars, including Corey Hart, the Police, David Bowie, and Supertramp.

Claude Dubois, a veteran Felix recipient, was named top male singer. UZEB was given an award for best jazz album for "Between The Lines". Madam was picked as the favorite Francophone group, and Nuance was named best newcomer.

Andre-Philippe Gagnon, who garnered immense publicity in Canada as an impressionist, received the award for foremost comedy performer. Over the years, Gagnon Offenhack won the award for the best rock show.

The Felix for best video went to Rock & Belles Oreilles for "Feu Sauvage." L'Amour. The award for best country album went to "Un Jour A La Foie" by Andre Breton. Best children's record was "Noel De Cannelle Et Prunelle."

The award for most distinguished francophone artist went to French singer France Cabrel.

Comedy duo Ding & Dong, show hosts for the evening, offered a solution to the Quebec music industry's woes under English domination: Put French-language records inside the sleeves of Bruce Springsteen albums. KIRK LAPOINTE

## MusiquePlus Is In Flux

### Owner CHUM May Sell Half

MONTREAL Only weeks after it was launched, the MusiquePlus music video cable service may get a new partner owner.

CHUM Ltd. of Toronto has announced it would be willing to sell the studio and equipment to Radio Mutuelle Canada Ltd. of Montreal and form an "equal partnership" with the broadcaster. The aim would be to move MusiquePlus from a pay TV service to a free service on cable in eastern Canada and from an eight-hour-daily to a 24-hour service.

The partnership is still a proposal and must be approved by the Canadian Radio-television and Telecommunications Commission (CRTC), the federal broadcast regulator.

Allan Waters, CHUM president, says the move would create an "important association" that would, in essence, create a new French-language television service.

MusiquePlus is the French equivalent of the MuchMusic Network, also owned by CHUM and headquartered at CITY-TV in Toronto. The French service was launched on Labor Day. While its distribution is rough 250,000 subscribers in Quebec, it is not ex-

pected to be a money-maker for the CHUM group. As it stands, however, the move to basic cable would widen its subscriber base and allow advertising to be sold at a higher rate.

MuchMusic and other pay TV services have been forced to move pay TV channels to basic cable in mid-August to submit plans to move to free cable. Although some media reports indicate MuchMusic wants to move to basic cable, MuchMusic executives confirm an earlier Billboard report that the service's first choice is to stay on pay TV, where it is a profitable enterprise.

However, should the CRTC opt to move pay TV channels to basic cable, MuchMusic has submitted an alternate proposal that would see it offered for free on cable. Its bottom line is that it doesn't want to be left alone as pay TV if the commission decides to shift such services as The Sports Network and The Life Channel to basic cable.

Waters says the "entire creative team" operating in Montreal with MusiquePlus would be retained under the new partnership. But the company's headquarters, original center, and editorial offices would be located in Montreal.

## Jazz Boosted In U.S.S.R.

MOSCOW Russian jazz fans are set to get a better deal both in terms of visits from international artists and from record release schedules. This follows the outstanding success of the 1986 Tbilisi National Jazz Festival earlier this year.

Now, the Ministry of Culture plans to stage the event every other year, turning it into an official international jazz showcase. The 1988 festival will be called Interjazz '88, with many West European jazz

fits invited to play alongside the East European artists who played the gig this year, according to Gairoz Kandelaki, Tbilisi regional director of the Soviet state record company, Melodiya.

There are plans, too, to step up Melodiya's international jazz activities. The company plans to add international jazz product to its standard catalog. Until now, Melodiya has issued foreign jazz product only on a license basis.

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CLUB PLAY					Complied from a national sample of dance club playlists.		ARTIST
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE (Artist & Number, Distributions, Weeks)			
★ ★ ★ No. 1 ★ ★ ★							
1	4	4	10	WORO UP ALANIS & MORISSE 884 5131 POLYGRAM	1 week at No. One	★ CAMEO	
2	2	3	9	NAIL IT TO THE WALL (REMIX) MCA 23640	◆ STACY LATISSAW		
3	6	7	9	DON'T LEAVE ME THIS WAY "A" 2545	◆ THE COMMUNARDS		
4	7	10	6	I CAN'T TURN AROUND (REMIX) MCA 2362 1 HD	J.M. SILK		
5	3	2	9	SUMMERTIME, SUMMERTIME SLEEPING BAGS 34 22	NOCEARA		
6	5	6	8	ONE STEP (REMIX) MERCURY 888 160 1 POLYGRAM	◆ K.T.P.		
7	8	13	6	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS		
8	1	1	7	HUMAN A&M SP 12187	◆ THE HUMAN LEAGUE		
9	10	8	6	HOW MANY LOVERS MARDIAN BROS. 02055	ANTHONY AND THE CAMP		
10	13	15	7	SOMEBODY (REMIX)/THE RED, RED GROOVE ATLANTIC 0-88771	BRILLIANT		
11	18	18	7	TYPICAL MALE (REMIX) CAPITOL V 15249	◆ TINA TURNER		
12	15	28	2	BRAND NEW LOVER (EPIC 41-05105)	◆ DEAD OR ALIVE		
13	15	15	5	MORE THAN PHYSICAL (REMIX) LONDON 881 080 1 POLYGRAM	◆ BANANARAMA		
14	18	20	7	TRUE BLUE (REMIX) S&W 37833 MARDIAN BROS.	◆ MADONNA		
15	7	7	2	JODY (REMIX)/DANCEFLOOR A&M 884 5131	◆ JERMAINE STEWART		
16	15	15	7	SPECULATION (REMIX) MCA 23670	COLONEL ABRAMS		
17	11	26	7	GRAVITY (REMIX) SCOTTI BROS. 429 05443 EPIC	◆ JAMES BROWN		
18	15	12	5	CAN'T WAIT ANOTHER MINUTE (REMIX) RCA PM 14432	◆ FIVE STAR		
19	18	18	2	FACTS OF LOVE (REMIX) JEFF LORBER FEATURING KIRBY WHITE	SYBIL		
20	20	23	7	SATURDAY NIGHT (EPIC 1200 1500/5078A)	LAUREN GREY		
21	13	20	1	THE SOUND OF MUSIK (REMIX) S&W 37833 MARDIAN BROS.	◆ FALCO		
22	23	30	7	TALK TO ME (REMIX) MCA 23670	◆ CHICO DEBARGE		
23	33	—	7	EVERYBODY HAVE FUN TONIGHT (REMIX) GEMINI 0-0551 78988A BROS.	◆ WANG CHUNG		
24	21	13	7	CRY FOR LOVE (REMIX) A&M SP 12203	◆ IGGY POP		
25	34	43	7	SACRIFICE (REMIX) ATLANTIC 0-88770	CYNOD PHILLIPS		
26	NEW	7	EVERY LOVER'S SIGN (REMIX) A&M SP 12204	THE LOVER SPEAKS			
27	18	15	7	I DIDN'T MEAN TO TURN YOU ON (REMIX) ROBERT PALMER	◆ ROBERT PALMER		
28	NEW	7	MUSIQUE NON STOP MARDIAN BROS. 020549	◆ KRAFTWERK			
29	32	39	7	FALLING IN LOVE (REMIX) PLATINUM 56041	SYBIL		
30	11	35	8	DON'T HOLD BACK (REMIX) STREET IS 1005-4TH & 9TH	BUMPER TO BUMPER		
31	25	21	7	HEARTACHE (EPIC 1200 1500/5078A)	◆ GENE LOVES JEBEL		
32	18	18	7	SET ME FREE (REMIX) CAPITOL V 15252	JAKI GRAHAM		
33	NEW	7	BIZ/REX/MALICIOUS (REMIX)/STATE OF THE NATION (REMIX) DEPT. J&M 44 05930 COLUMBIA	◆ NEW ORDER			
34	18	—	7	HUNT YOU DOWN (REMIX) SELECT FMS 12275	THE SHAKES		
35	15	—	7	FREEDOM OVERSILL (REMIX)/HIGHER LOVE (REMIX) HIGHER LOVE 2-20551	◆ STEVE WINWOOD		
36	15	—	7	JUMPIN' JACK FLASH (REMIX) A&M 884 5131	◆ ARETHA FRANKLIN		
37	NEW	7	MISUNDERSTANDING COLUMBIA 44-05047	JAMES O'NEILL WILLIAMS			
38	40	48	7	JEALOUSY/MALICIOUS JEALOUSY KING J&M 44 05930 COLUMBIA	◆ CLUB NOUVEAU		
39	39	48	7	ROOM WITH A VIEW (REMIX) A&M SP 12219	JEFFREY OSBORNE		
40	15	15	7	YOU'RE SO STRONG (REMIX) COLUMBIA 44-05023	MENTAL AS ANYTHING		
41	21	11	13	THE RAIN (REMIX) DEPT. J&M 44 05930 COLUMBIA	◆ ORAN "JUICE" JONES		
42	38	15	2	LOVE CAN'T TURN AROUND (REMIX) COLUMBIA 44-05023	PHILLY CREAM		
43	15	—	2	UNFAITHFUL SO MUCH (REMIX) COLUMBIA 44-05055	FULL FORCE		
44	40	—	2	I'M A MAN (REMIX) OF COB	JIMMY LIFTON		
45	48	—	2	SECOND TO NONE (REMIX) 12-001 MACOLA	KOPPER		
46	NEW	2	TOO MUCH OR NOTHING (REMIX) J&M 44 05930 MCA	◆ GENERAL PUBLIC			
47	NEW	7	BEAT OF LOVE (REMIX) ATLANTIC 0-88772	REGINA			
48	NEW	1	THIS TIME STEPH & BARRY 425 0143	PRIVATE POSSESSION FEATURING HUNTER HAYES			
49	NEW	1	GOLDMINE (REMIX)/SEXUAL POWER MCA 23671 1 HD	THE POINTER SISTERS			
50	26	14	13	FOR TONIGHT ATLANTIC 0-88773	NANCY MARTINEZ		

BREAKTHROUS

Titles with bubble chart potential, based on sales reported this week.

BREAKTHROUS

Titles with the greatest sales or club play increase this week. \* Videotape availability. \* Recording Industry Assoc. Of America (RIAA) certification for sales of 1 million units. \* RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch units indicated otherwise.

				12-INCH SINGLES SALES			
				Compiled from a national sample of retail store sales reports.		ARTIST	
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE (LABEL & NUMBER, DISTRIBUTOR, LABEL)	★ ★ ★ NO. 1 ★ ★ ★		
1	1	1	9	HUMAN (A&M SP 12187)	4 weeks at No. One		◆ THE HUMAN LEAGUE
2	2	2	10	FOR TONIGHT ATLANTIC 0-88773			NANCY MARTINEZ
3	5	6	8	NAIL IT TO THE WALL (REMIX) MOTOWN 45A361			◆ STACY LATISSAW
4	4	4	5	TRUE BLUE (REMIX) S&W 37833 MARDIAN BROS.			◆ MADONNA
5	3	8	10	DON'T LEAVE ME THIS WAY MCA 23645			◆ THE COMMUNARDS
6	6	3	12	WOOR UP ATLANTA ARTISTS 884 933-1 POLYGRAM			◆ CAMEO
7	9	42	3	BRAND NEW LOVER (EPIC 41-05105)			◆ DEAD OR ALIVE
8	7	7	9	SUMMERTIME, SUMMERTIME SLEEPING BAG 51A-22			NOCE RA
9	12	19	7	TALK TO ME (REMIX) MOTOWN 45K700			◆ CHICO DEBARGE
10	18	18	7	SPECULATION (REMIX) MCA 23670			COLONEL ABRAMS
11	11	10	18	DIAMOND GIRL ATLANTIC 0-88778			NICE & WILD
12	18	18	7	JEALOUSY/MALICIOUS JEALOUSY KING J&M 44 TB 884-TOMMY BOY			◆ CLUB NOUVEAU
13	15	15	2	HOW MANY LOVERS MARDIAN BROS. 0-20515			ANTHONY AND THE CAMP
14	18	21	7	I DIDN'T MEAN TO TURN YOU ON (REMIX) (A&M SP 10824-ATLANTIC)			◆ ROBERT PALMER
15	10	18	8	I CAN'T TURN AROUND (REMIX) MCA 5702 1-40			J.M. SILK
16	18	28	2	LOVE CAN'T TURN AROUND (REMIX) COLUMBIA 44-05043-ATLANTIC			PHILLY CREAM
17	15	21	2	GRAVITY (REMIX) SCOTTI BROS. 429-05443-EPIC			◆ JAMES BROWN
18	15	11	7	SHAKE YOU DOWN (REMIX) COLUMBIA 44-05051			◆ GREGORY ABBOTT
19	20	10	5	FALLING IN LOVE (HEAT PLATEAU) NIP 56049			SYBIL
20	23	25	7	SATURDAY NIGHT (Epic 1200-1500/5078A)			LAUREN GREY
21	18	11	7	WORLD DOMINATION (REMIX) MCA 23671			◆ THE BELLE STARS
22	18	—	7	EVERYBODY HAVE FUN TONIGHT (REMIX) GEMINI 0-0551 78988A BROS.			◆ WANG CHUNG
23	19	—	2	BIZARRER LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) (DEPT. J&M 44-05930-COLUMBIA)			◆ NEW ORDER
24	2	2	15	WHEN I THINK OF YOU (REMIX) A&M SP 12193			◆ JANET JACKSON
25	15	7	13	DOWN AND COUNTING (EPIC 41-05105)			CLAUDIA BARRY
26	18	—	7	MUSIQUE NON STOP MARDIAN BROS. 0-20549			KRAFTWERK
27	15	18	7	MORE THAN PHYSICAL (REMIX) LONDON 881 080-1-POLYGRAM			◆ BANANARAMA
28	NEW	7	CONTROL (REMIX) A&M SP 12209			◆ JANET JACKSON	
29	15	13	18	THE RAIN (REMIX) DEPT. J&M 44-05930-COLUMBIA			◆ ORAN "JUICE" JONES
30	11	11	11	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 0-88771			SUZY
31	11	35	7	DON'T BREAK MY HEART CUFFING CR 209			SA-FIRE
32	15	—	2	DON'T HOLD BACK (J&M STREET IS 1005-4TH & 9TH)			BUMPER TO BUMPER
33	21	21	7	JUMPIN' JACK FLASH (REMIX) A&M 884 5131			◆ ARETHA FRANKLIN
34	46	—	7	FACTS OF LOVE (REMIX) (JEFF LORBER FEATURING KIRBY WHITE)			SYBIL
35	15	15	2	CRY FOR LOVE (REMIX) A&M SP 12203			◆ IGGY POP
36	NEW	1	BEAT OF LOVE (REMIX) ATLANTIC 0-88772			REGINA	
37	46	15	2	(FOREVER) LIVE AND DIE (A&M SP 12202)			◆ ORCHESTRAL MANOEUVRES IN THE DARK
38	NEW	2	CRAZY (A&M SP 12204)			◆ JESSE JOHNSON (FEATURING SLY STONE)	
39	18	15	13	SUMMER OF LOVE (REMIX) MARDIAN BROS. 0-20509			THE B-52'S
40	11	—	7	TOUCH ME (I WANT YOUR BODY) (REMIX) (HIGHER LOVE 2-20551)			◆ SAMANTHA FOX
41	NEW	1	IT'S THE NEW STYLE/PAUL REVERE (DEPT. J&M 44-05930-COLUMBIA)			BEASTIE BOYS	
42	RE-ENTRY	ERIC B. IS PRESIDENT/ MY MELODY (4TH & 9TH BROS. 431 05400)				ERIC B. FEATURING RAKIM	
43	32	26	7	KINDNESS FOR WEAKNESS SUPERSTITIONS 49-015			THE CUT
44	15	—	2	TO BE A LOVER (REMIX) CHRISLIPS 499-30225			◆ BILLY IDOL
45	18	39	7	GUCHA A FEELING ATLANTIC 0-88781			YOUNG & CO.
46	30	20	12	GOTTA SEE YOU TONIGHT (RCA PM 14405)			BARBARA ROY
47	NEW	1	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23692			NEW EDITION	
48	20	11	22	TWO OF HEARTS ATLANTIC 0-88787			◆ STACEY Q
49	41	—	2	TASTY LOVE CAPITOL V 15254			◆ FREDDIE JACKSON
50	43	47	3	CRACK KILLED APPLEJACK (GORDY 454600 MOTOWN)			GENERAL KANE

BREAKTHROUS

Titles with bubble chart potential, based on sales reported this week.

BREAKTHROUS

Titles with the greatest sales or club play increase this week. \* Videotape availability. \* Recording Industry Assoc. Of America (RIAA) certification for sales of 1 million units. \* RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch units indicated otherwise.

1. VICTORY (REMIX) KIDOL & THE GANG MERCURY
2. SEXY (REMIX) KLYMAXX CORRELATION
3. SAVE ME (REMIX) LADY FARRINGTON CORPUS
4. EVERY LOVER'S SIGN (REMIX) THE LOVER SPEAKS A&M
5. TIGHT FIT (REMIX) CHAKA KHAN WARNER BROS.
6. HEAVEN (REMIX) JELLA LUDIGOS OKAO UNIT, DECEMBER 415 COLUMBIA
7. MISUNDERSTANDING JAMES O'NEILL WILLIAMS COLUMBIA
8. NOTORIOUS (REMIX) DURAN DURAN CAPITOL

# dance TRAX

by Brian Chin

IN POSSIBLY the most hurried Dance Trax yet, we'll make our first dent into the mountain of new records that had filled three large drawers upon our return from nearly a month away. If anything, it creates an object lesson in the incredible breadth of pop now classified as dance music. **General Public's** "Too Much Or Nothing" (I.R.S./MCA) is already a rock club breaker; it's a

real funk number, even more in the pocket rhythmically than "C'Mon Every Beatbox," which has become a confirmed hit for Big Audio Dynamite during the last couple of weeks.

The inevitably numerous house releases are highlighted by "Amor Puerto Riqueño (Fuerza Rican Love)" by Raz (not to be confused with Raze) on Underground, reportedly

the biggest sales mover in Chicago at the moment; it's particularly suited to the market because of its obvious Latino leanings, crossing Latin rap, hustle-beat disco, and the raw house energy, as did the recent "Electric Baile." The flip, "Baile," is an even more radical fusion of new wave music and Latin.

**Exposé's** "Come Go With Me" (Arista), out of Miami, is another strong, Latin-disco hip-hop number from a group that has already broken significantly: This one has a pronounced Madonna sound, which shouldn't hurt... **Exposé** producer Lewis Martinez is also the force behind the **Voice In Fashion's** "Only In The Night" (HR/Pantera), which was the top-selling 12-inch in Miami at the time of our recent visit: It's at once rock, Latin, hip-hop, and pop.

In the more traditional New York groove: **Affinity's** "Pick Me Up (Rock Me Non-Stop)" (Pow Wow) is electronic soul, speedier in tempo than usual, with edits by New York DJs Louie Vega and Gail King... **Stimulation's** "Shattered" (Infuture) features some rather inexact vocals, like a street Britannica, but sports a very good keyboard production, played by Boyd Jarvis, which really takes off in the instrumental versions... **Original Concept's** "Bite'n My Style" (Def Jam/Columbia) pays tribute to Jamaican toasting styles that have been influencing latter-day raps (though it's basically an oversimplification to say that it was the source of American rap itself), "Pump That Base," on the flip, is more effortless B-side.

Some big pop names: **Stacey Q's** eclectic but mainly pop "We Connect" (Atlantic), remixed from an extremely strong album, changes the disco, with a guitar solo and floating bridge section... **Kool & the Gang's** "Victory" (Mercury) just seems the most comfortable sound in the world, combining easygoing rhythms and James Taylor's skillful vocals.

**Jenny Burton's** "Do You Want It Bad Enough" (Arista) is equally good mainstream radio r&b, co-produced by Preston and Alan Glass; mixed by John Luongo and Merlin

**Bobbi's** "The Pointer Sisters' Goldmine" (RCA) is a relatively laid-back Tina-style cut, with Shep Pettibone remix and edit by Albert Cabrera, best in its last, looser stretch... **Grace Jones' "I'm Not Perfect (But I'm Perfect For You)"** (Manhattan) is all but trademarked by Nile Rodgers' production; it takes some time getting started.

**REMIXES:** Janet Jackson's "Control" (A&M) is thoroughly re-elaborated at either end and will certainly notch up another top 10 hit for her... **J.M. Silk's** "Love Can't Turn Around" (RCA) is appealing promotionally in a symphonic yet percussive "House In E-Flat Minor" instrumental mix, with lots of surprises; very worthwhile, especially if you thought the first mix was too restrained.

**BRIEFLY:** (Really briefly) **Vesta Williams' "Once Bitten, Twice Shy"** (A&M) is an engaging, midtempo debut from a name we've seen in backup liner credits... **Private Sector's** "Finger's Keepers" (Sea Bright) is pop disco with style... **Jeff Young's** "In The Life" (Jump Street) is a good vocal-led track for radio... **Yarbrough & Peoples' "Don't Stop The Feeling"** (Total Experience) goes to the vein again for a sound they arguably originated; co-producer **Lonnie Simmonds** mixed and Los Angeles DJ Michael Moore edited.

**NOTES:** Some of the records noted here in the past are becoming more generally available: **Sharon Dee Clarke's** "Dance Your Way Out Of The Door" has already been released here on Achievement; "On The House" by **Midnight Sunrise** has been picked up by Warner Bros.; and **Mel & Kim's** "Showing Out (Get Fresh For The Weekend)" has gone to Atlantic. **Courtney Pine's** classy jazz ballad "Children Of The Ghetto," a personal face of ours, will be released by Island (the label will also release the **Chris Paul** remake of **Lonnie Liston Smith's** "Expansions," which was in on import last summer).

Lastly, on **Arctura Franklin's** **Arista** album: Don't delay giving a listen to "Jimmy Lee," a powerful contemporary track, and to her own production of "He'll Come Along," a fabulous revival of the Ashford & Simpson Motown-era production style.

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Emmett Luby - Don Diego  
Love In Motion - Luby  
Slay - Don Diego  
Slay - Don Diego  
Everybody On The Loose - Rickers  
I'm Only Yours - Don Diego  
The Pain - Rickers  
On The Edge - Rickers  
Shattered - Simonson  
The Calling - Rickers  
One Of These Days - J.J. J  
Beat Of The Drum - J.J. J  
Mind Games - Culture Vibe  
Whore - Culture Vibe  
Let's Move Some Fun - Marge  
Face It - Simonson  
(S&W) - Bobby G

**European 12"**  
Angie - Say Affinity - Mervyn  
South Brother - Scott La Rock  
Lenny Too Long - Benway Hip  
Love Attack - Tony Cato  
Love Kneaps - Mervyn  
Dancing Queen - Cindy Lee  
Don't Pretend - Lenny  
Lips 15 - Crystal & Pink  
Pink - Lenny  
Sally - Sally - Tommy  
Mervyn - Mervyn  
After 12 - Tony Parker

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**Marshall Plan.** RCA vice president of black promotion Bessie Marshall, at the center of his label's efforts in the black music market, is surrounded at a party by some of RCA's other key players, including, from left, black & director Tony Wells, RCA signee Glenn Jones, RCA signee Genobia Jeeter, and RCA promotion vice president Eddie Muscolo.

## THE RHYTHM & BLUES

by Nelson George

REISSUES ARE GREAT For music historians, old fans, music publishers, and the bottom line of record labels. But they are always beneficial to the original artists? It is a question raised by a letter David Lopotan, a Los Angeles-based publicist, recently sent to Billboard. Lopotan has worked with a variety of black artists, including the late Esther Phillips in the years immediately preceding her death.

Lopotan writes, "Atlantic Records is to be commended on the magnificent double album they recently released on Esther Phillips, titled 'Set Me Free.' All aspects of the audio production, album art work, and biographical liner notes were exceptional, but once again we see a classic example of waiting until the artist dies before their recorded work is released to the public.

Having been extremely close with Esther during the last few years of her life, I must state that all the people who claimed to have loved her so much (after she died) were nowhere to be found during those last two troubled years.

"Had Atlantic Records released this album while she was alive, perhaps Esther could have profited from some royalties and managed to save her house, furs, and other personal items that she had to give up just to stay alive. Granted, she was no angel when it came to living a good time, but an incredible album like 'Set Me Free' could have provided Esther with the badly needed inspiration to pull herself up from the depths of despair and truly realize that her fans loved her, would buy her records and pay top dollar to see her in concert.

"The record industry needs to begin releasing classic music while the artists are still alive, especially those that are not in the public eye or older in years. I miss Esther a great deal, and the new Atlantic album makes it seem that she is here again, singing four sides of exceptional material. Perhaps some of the money that Atlantic makes off the sale of the album can be used to set up a jazz scholarship in her name at a major university. How about it, Mr. Ertegun?"

**SHORT STUFF:** Disco diva Fonda Rae and ex-GQ guitarist/vocalist Rahel LeBane have been signed to Fila Records by owners Bill Cherry and Henri Phipps. Fila Records is located at 1755 York Ave. in New York City. • Doug E. Fresh's "Lovin' Every Minute"

on Reality Records is a little too close to the masterful "All The Way To Heaven" for comfort, but still, be on the lookout for his upcoming album. With his on-stage charisma and beat-box versatility, Fresh could be the next big rap star. • Black musician/busman James Cannings has a single, "As Time Goes By We Remember Ourselves," on his J.C. Records. It was co-produced by Tyrone Downard of Bob Marley & The Wailers and was recorded at black-owned Bronson Recording in St. Maarten. J.C. Records can be reached at Suite 6, 22 E. 31st St., New York, N.Y. 10016. • "Urban Music Magazine," a syndicated radio show produced by Syndicate It of Los Angeles and hosted by Frankie Crocker, will profile Luther Vandross the weekend of Nov. 22-23. The hourlong show is carried in 80 markets in the U.S. and the Caribbean.

Vandross just completed taping his part in an HBO special on pop-gospel. He is set to perform Sam Cooke's "A Change Is Gonna Come" and, with Jennifer Holliday and Paul Simon, "Bridge Over Troubled Water." • O'Jays' new Capitol single, "Tenderoni," was produced by the team of Jerry Knight & Aaron Zigman. His new album, "Surrender," is due soon. Him manager, Don Cornelius, and Capitol airmen Wayne Edwards served as executive producers. • New Edition's about-to-be-released MCA album of oldies, "Under The Blue Moon," includes updates of "Duke Of Earl," "Blue Moon," "Tears On My Pillow," and the hit "Earth Angel." Little Anthony of the Imperials, who originally had a hit with the song, contributes backing vocals on "Pillow."

• Tashan Rashad, a performer who models himself after another Howard Univ. grad, Donny Hathaway, makes his debut on Def Jam/Columbia with "Chasin' A Dream." • The Boogie Boys are back with a new 12-inch, "Share My World," from their "The Sound Of The Freshest" album on Capitol. They'll be on tour with Cameo and Jesse Johnson starting at Thanksgiving time. • Another package worth watching for is Freddie Jackson, Lever, and Mel'na Morgan, on the road now. • James Anthony Carmichael is best known for his stellar work with the Commodores and now Lionel Richie. But some of his most inspired production/arranging ideas were used in service of Atlantic Starr. The proof can be found on "Secret Love" (Continued on page 36)

BY STEVEN IVORY

LOS ANGELES There may be others with higher profiles, but George Duke is without question one of the busiest artist/producers in the music business. As a producer, he participated in charted albums by Howard Hewett, Jeffrey Osborne, and Miles Davis and also contributed to a gospel release by Philip Bailey. Duke also produced tracks on the upcoming albums of saxophonist George Horvath for MCA and Brazilian jazz star Tania Maria for Manhattan and is supervising a live Anita Baker release, recorded at the Montreux Jazz Festival. He has also cut a Christmas single for Elektra Knight & The Pips for MCA. It is titled

"When You Love Someone (It's Christmas Every Day)" and was written by, of all people, the comedian Redd Foxx.

In addition, Duke is doing work with three television stars: Cybill

**'There's nothing like just going into the studio for yourself'**

Shepherd of "Moonlighting" for MCA, Philip Michael Thomas of "Miami Vice" for Atlantic, and Troy Beyer of "Dynasty," whom he is trying to hook up with a label. Meanwhile, Duke is working as an artist on a jazz album and a classical album, both produced entirely on Synclavier for Elektra's Nonesuch subsidiary. The new single, "My Good Friend," from his self-titled second Elektra album, features the voices of Osborne, Deniece Williams, and Stephanie Mills.

Is Duke an artist or producer? "I'm both," says Duke. "I sell more records as a producer, but I'm determined to do both. I enjoy working with many different acts, but there's nothing like just going into the studio for yourself without the restrictions of a concept or image." Duke says he gets particular satisfaction out of producing progressive projects, such as the Backstreet Boys' new Atlantic single. It was the album's producer, Michael Ertegun, who suggested that Baker record this jazz album to give a sense of history and depth to her career, "since her voice already suggests that," says Duke. "With Al Jarreau's band we recorded things like 'Midnight Sun,' 'You've Changed'—Billie Holiday

stuff. The album will be released maybe two albums from now and probably be released in Europe first."

Regarding his contribution to "Backyard Ritual," the track he produced on the Davis "Tutu" album, Duke says, "I'm real proud of that. People talk about the hard time they have in working with Miles, but I have no problems with him. I did the track, turned it over to producer Tommy LiPuma, and they took it from there. I'm convinced Miles is back for good." Regarding the Shepherd production, Duke says, "I asked [MCA Records president Irving Azoff] if he could sing and he said, 'Just go over to the set, meet her, and then go from there.' She's a real nice lady, very down-to-earth. She wants to do r&b—said she sees Aretha when thinking about her voice. Howard Hewett and I are writing some songs for her; I think we'll end up with some danceable pop-r&b things." Duke will produce three tracks for the album under the direction of executive producer Richard Rudolph. As for the Thomas project, Duke says, "He's not a bad singer, he just needs some strong tracks behind him."

Duke partially credits his constant work schedule to Le Gonks, the recording studio installed at his Hollywood home 10 years ago. "I can record inexpensively here, and I don't rent it out. I let yellow-jackets record some things here, but basically, it's just me. I have an engineer on salary, and I can just leave my keyboard and an outie anytime I want. That makes it easy to handle the influx of projects." Duke is nearing his goal of having his own label. "I know it's a lot of hard work, but I'm looking toward some kind of pressing and distribution deal. I'd like to over" (Continued on page 36)

FOR WEEK ENDING NOVEMBER 15, 1986

## Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED			NEW TOTAL	
	97 REPORTERS		ADDS	ON
LUTHER VANDROSS	STOP TO LOVE	EPIC	37	74
THE POINTER SISTERS	GOLDMINE	EPIC	33	61
JAMES (O'JAYS) WILLIAMS	MISUNDERSTANDING	COLUMBIA	24	48
ELIZABETH SMOKE	ANYBODY		18	35
JANET JACKSON	CONTROL	A&M	16	66

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on major market radio station orders and one-days reporting to Billboard. The full panel of reporters is published periodically as changes are made or is available by sending a request to the address stamped inside to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS			NUMBER	
	125 REPORTERS		REPORTING	
KOOL & THE GANG	PRECIOUS	MERCURY	27	
KRYSTOL	PRECIOUS, PRECIOUS	EPIC	25	
VESTA WILLIAMS	ONCE BITTEN TWICE SHY	AM	21	
BOTHY BROWN	GIRLFRIEND	MCA	21	
JANET JACKSON	CONTROL	A&M	21	

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Compiled from a national sample of retail store

TABLE 1. NUMBER OF DISTRIBUTION

Compiled by a national sample of retail store and one-stop sales reports and radio playlists										ARTIST									
TITLE										TITLE									
PUBLISHER (COMPANIES)										PUBLISHER (COMPANIES)									
*** NO. 1 ***										*** FREDGE JACKSON ***									
1. TASTY LOVE										1. PROUD COMBINATION									
2. A LITTLE BIT MORE										2. COME SHARE MY LOVE									
3. HUMAN										3. I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)									
4. SHAKE YOU DOWN										4. YOU'RE MY FIRST, MY LAST, MY EVERYTHING									
5. NAIL IT TO THE WALL										5. SPLIT PERSONALITY									
6. LOVE WILL CONQUER ALL										6. WHEN I THINK OF YOU									
7. CRAZY										7. THE MIDAS TOUCH									
8. I DON'T THINK ABOUT IT										8. P.O.P. (PURSUITS OF PLEASURE) GENERATION									
9. HOT WILD UNRESTRICTED CRAZY LOVE										9. PRECIOUS, PRECIOUS									
10. GO TO THE BANK										10. SOMEONE									
11. WORO UP										11. GOLDMINE									
12. LOVE YOU DOWN										12. WHEN YOU LOVE SOMEONE									
13. JEALOUSY										13. OUTSIDE IN THE RAIN									
14. CRACK KILLED APPLEJACK										14. MISUNDERSTANDING									
15. TALK TO ME										15. SUMMERTIME, SUMMERTIME									
16. KISS AGAIN THE PAIN										16. JOYRIDE									
17. OLD FRIEND										17. A NIGHT TO REMEMBER									
18. CAUGHT UP IN THE RAPTURE										18. CHOCOLATE LOVE									
19. I'M FOR THE REAL										19. WHERE DID WE GO WRONG?									
20. JUMPIN' JACK FLASH										20. STAY									
21. LIT										21. GROWING UP									
22. LET'S GO OUT TONIGHT										22. BIG FUN									
23. FLAME OF LOVE										23. IF YOU'RE FOR THE RAIN									
24. I'M CHELLIN'										24. ALL CRIED OUT									
25. LADY SLOU										25. COUNT YOUR BLESSINGS									
26. GRAVITY										26. THERE'S JUST SOMETHING ABOUT YOU									
27. YOU'RE BILLIN'										27. TELL ME WHAT I GOTTA DO									
28. UNFAITHFUL SO MUCH										28. NO HOW, NO WAY									
29. VICTORY										29. SERIOUS									
30. IKE'S RAP/HEY GIRL										30. LET'S TRY AGAIN									
31. GIRLFRIEND										31. TOO MUCH IS NEVER ENOUGH									
32. I CAN'T WAIT ANOTHER MINUTE										32. SHAZER									
33. FACTS OF LOVE										33. WHAT DOES IT TAKE (TO WIN YOUR LOVE)									
34. LOVE IS FOREVER										34. REACTION									
35. ROOM WITH A VIEW										35. THUNDER IN THE MOONLIGHT									
36. LAST NIGHT I NEEDED SOMEBODY										36. I PROVE ME RIGHT									
37. CONTROL										37. IT'S THE NEW STYLE									
38. ONCE BITTEN TWICE SHY										38. SUNSHINE LADY									
39. ONCE IN A LIFETIME GROUND										39. THE 2 LIMIT									
40. EVERY WHEN YOU SLEEP										40. GOTTA SEE YOU TONIGHT									
41. AS WE LAY										41. CRACKIN' UP									
42. JOJO										42. SWEET LOVE									
43. HEAVEN IN YOUR ARMS										43. IF YOU'RE RAD									
44. TIGHT FIT										44. THUNDER AND LIGHTNING									
45. STOP TO LOVE										45. GIVE ME THE REASON									
46. THE RAIN										46. DESIRE									
47. SEXY										47. (POP POP POP POP) GOES MY MIND									
48. ERIC B. IS PRESIDENT										48. ALL OF MY LOVE									
49. S.O.S.										49. LOVE ALIWAYS									
50. MAGIC IN THE AIR										50. MAGIC IN THE AIR									

# Billboard Hot Black Singles SALES & AIRPLAY™

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart

SALES					HOT BLACK POSITION
THIS WEEK	LAST WEEK	TITLE	ARTIST		
1	2	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	1	
1	3	TASTY LOVE	FREDDIE JACKSON	1	
9	1	HUMAN	THE HUMAN LEAGUE	3	
1	1	SHAKE YOU DOWN	GREGORY ABBOTT	1	
3	4	WORD UP	CAMEO	11	
10	15	NAIL IT TO THE WALL	STACY LATTISAW	1	
9	3	JEALOUSY	CLUB NOUVEAU	13	
15	8	CRAZY	JESSE JOHNSON (FEATURING SLY STONE)	1	
3	16	HOT WILD UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	1	
18	18	WILL CONQUER ALL	LIONEL RICHIE	1	
18	18	CRACK KILLED APPLEJACK	GENERAL KANT	1	
18	18	JUMPIN' JACK FLASH	ARETHA FRANKLIN	29	
13	3	I'M FOR REAL	HOWARD HEWETT	11	
18	16	DON'T THINK ABOUT IT	ONE WAY	1	
18	3	TYPICAL MALE	TINA TURNER	1	
3	1	LADY SOUL	THE TEMPTATIONS	25	
13	11	LOVE PHRENO	PHILIP HARRIS	1	
13	11	GOIN' TO THE BANK	COMMODORES	10	
13	11	LOVE YOU DOWN	READY FOR THE WORLD	11	
20	16	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	32	
18	15	TALK TO ME	CHICO DEBARGE	11	
22	25	I'M CHILLIN'	KURTIS BLOW	11	
23	23	KISS AWAY THE PAIN	PATTI LABELLE	18	
24	24	YOU BE ILLIN'	RUN-D.M.C.	27	
16	16	JOVITY	JERMANE STEWART	11	
30	30	GRASS	JAMES BROWN	11	
27	—	— CAUGHT UP IN THE RAPTURE	ANITA BAKER	11	
29	18	FLAME OF LOVE	JEAN CARNE	23	
25	16	THE RAIN	ORAN "JUICE" JONES	46	
—	—	— LET'S GO OUT TONIGHT	LEVERT	27	
33	33	ROOM WITH A VIEW	JEFFREY OSBORNE	35	
33	33	HEAVEN IN YOUR ARMS	R.J.'S LATEST ANTHAL	43	
33	33	WHEN I THINK OF YOU	JAMET JACKSON	55	
34	—	— IKE'S RAP/HY GIRL	ISACAH HAYES	30	
35	22	THE MIDAS TOUCH	MIDNIGHT STAR	56	
36	40	ERIC B. IS PRESIDENT	ERIC B. FEATURING RIKIM	40	
37	34	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	74	
38	38	LAST NIGHT I NEEDED SOMEBODY	SHIRLEY JONES	36	
38	38	UNFAITHFUL SO MUCH	UNFAITHFUL	30	
38	38	LOVE IS FOREVER	BILLY OCEAN	34	

		AIRPLAY		
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
3	3	TASTY LOVE	FREDDIE JACKSON	3
3	3	LOVE WILL CONQUER ALL	LIONEL RICHIE	1
3	3	CRAZY	JESSE JOHNSON (FEATURING SLY STONE)	1
4	3	NAIL IT TO THE WALL	STACY LATTISAW	1
3	3	DON'T THINK ABOUT IT	ONE WAY	1
4	3	HUMAN	THE HUMAN LEAGUE	3
3	26	GOIN' TO THE BANK	COMMODORES	13
3	13	LOVE YOU DOWN	READY FOR THE WORLD	11
3	3	TALK TO ME	CHICO DEBARGE	11
26	3	LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	1
26	26	HOT WILD UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	1
26	3	SHAKE YOU DOWN	GREGORY ABBOTT	4
13	26	KISS AWAY THE PAIN	PATTI LABELLE	11
14	26	CAUGHT UP IN THE RAPTURE	ANITA BAKER	13
26	26	VICTORY	KOOL & THE GANG	29
26	26	LET'S GO OUT TONIGHT	LEVERT	22
26	26	GIRLFRIEND	BOBBY BROWN	11
18	20	UNFAITHFUL SO MUCH	FULL FORCE	38
18	18	FLAME OF LOVE	JEAN CARNE	23
20	30	FACTS OF LOVE	JEFF LORBER FEATURING KAYN WAVE	23
21	26	IKE'S RAP/HY GIRL	ISACAH HAYES	30
21	21	WHEN YOU SLEEP	THE S.O.S. BAND	40
22	—	— CONTROL	JANET JACKSON	11
22	12	CRACK KILLED APPLEJACK	GENERAL KANE	11
22	14	ONCE BITTEN TWICE SHY	WESLEY WILLIAMS	38
22	—	— ONCE IN A LIFETIME GROOVE	— NEW EDITION	35
26	—	— STOP TO LOVE	LUTHER VANDROSS	11
26	26	GRASS	JAMES BROWN	13
29	37	LOVE IS FOREVER	BILLY OCEAN	11
30	38	TIGHT FIT	CHAKA KHAN	44
33	33	I'M CHILLIN'	KURTIS BLOW	24
33	14	OLD FIDDLER	PHILIP HAYMAN	12
33	31	LAST NIGHT I NEEDED SOMEBODY	SHIRLEY JONES	36
34	—	— SEXY	KLYMAXX	47
35	38	YOU BE ILLIN'	RUN-D.M.C.	27
35	—	— I'M NOT PERFECT (I'M PERFECT FOR YOU)	GRACE JONES	52
37	—	— COME SHAKE MY LOVE	MORRIS MCWATERS	51
38	—	— YOUR MY FIRST, MY LAST, MY EVERYTHING	O.C. SMITH	53
38	—	— AS WE LAY	SHIRLEY MURDOCK	41
40	—	— UNFAITHFUL SO MUCH	UNFAITHFUL	30
40	23	ROOM WITH A VIEW	JEFFREY OSBORNE	35

## BLACK SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot Black Singles chart

LABEL	NO. OF TITLES ON CHART
COLUMBIA (3)	10
Def Jam (1)	1
Oni Jam/Columbia (1)	1
RCA (5)	9
Live (3)	2
Total Experience (2)	7
ATLANTIC (4)	7
Omni (2)	2
E.I. Records (1)	1
MCA (6)	7
Constellation (1)	7
MO-TOWN (3)	7
Groovy (4)	7
WARNER BROS.	7
A&M (5)	6
Capricorn/A&M (1)	6
Polygram (2)	6
Atlanta Artists (1)	6
ARISTA (3)	6
Jive (2)	6
MANHATTAN (3)	5
P.J.R. (2)	5
MACOLA	2
Catalpa (1)	2
Tasenda (1)	2
SELECT	2
CRITIQUE	1
FAST FIRE	1
After Five (1)	1
ISLAND	1
44 & 8 Way/Island (1)	1
MALCO	1
POW WOW	1
PROFILE	1
RENEZANZO	1
SLEEPING BAG	1
TOMMY BOY	1

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## BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
2 THE LIMIT (Black, ASCAP)	10 GOIN' TO THE BANK (Turner/Blues, BMI/Conte Co. BMI/Righttime, BMI/Inquest, ASCAP/Conte, BMI) CFF	25 LADY SOUL (Black, ASCAP)	34 PRECIOUS, PRECIOUS (Arista, ASCAP/Blackwood, BMI/Heavy Summer, BMI) CFF/AM
7 ALL OTHERS HERE (Black, ASCAP)	11 GLOWING (Black, ASCAP)	26 LAST NIGHT I NEEDED SOMEBODY (Turner/Blues, BMI/Conte Co. BMI/Righttime, BMI/Inquest, ASCAP/Conte, BMI) CFF	35 PRIDE ME NIGHT (Black, ASCAP)
9 (Black, ASCAP)	12 ROOM WITH A VIEW (Black, ASCAP)	27 LET'S GO OUT TONIGHT (Turner/Blues, BMI/Conte Co. BMI/Righttime, BMI/Inquest, ASCAP/Conte, BMI) CFF	46 THE RAIN (Black, ASCAP)
10 ALL OF MY LOVE (Black, ASCAP)	13 GOTT A SEE YOU TONIGHT (Black, ASCAP)	28 LETS TRY AGAIN (Black, ASCAP)	47 SEXY (Black, ASCAP)
11 AS WE LAY (Black, ASCAP)	14 GOTT A SEE YOU TONIGHT (Black, ASCAP)	29 IKE'S RAP/HY GIRL (Black, ASCAP)	48 ROOM WITH A VIEW (Black, ASCAP)
12 (Black, ASCAP)	15 GOTT A SEE YOU TONIGHT (Black, ASCAP)	30 IKE'S RAP/HY GIRL (Black, ASCAP)	49 MIDAS TOUCH (Black, ASCAP)
13 (Black, ASCAP)	16 GOTT A SEE YOU TONIGHT (Black, ASCAP)	31 IKE'S RAP/HY GIRL (Black, ASCAP)	50 (Black, ASCAP)
14 (Black, ASCAP)	17 GOTT A SEE YOU TONIGHT (Black, ASCAP)	32 IKE'S RAP/HY GIRL (Black, ASCAP)	51 (Black, ASCAP)
15 (Black, ASCAP)	18 GOTT A SEE YOU TONIGHT (Black, ASCAP)	33 IKE'S RAP/HY GIRL (Black, ASCAP)	52 (Black, ASCAP)
16 (Black, ASCAP)	19 GOTT A SEE YOU TONIGHT (Black, ASCAP)	34 IKE'S RAP/HY GIRL (Black, ASCAP)	53 (Black, ASCAP)
17 (Black, ASCAP)	20 GOTT A SEE YOU TONIGHT (Black, ASCAP)	35 IKE'S RAP/HY GIRL (Black, ASCAP)	54 (Black, ASCAP)
18 (Black, ASCAP)	21 GOTT A SEE YOU TONIGHT (Black, ASCAP)	36 IKE'S RAP/HY GIRL (Black, ASCAP)	55 (Black, ASCAP)
19 (Black, ASCAP)	22 GOTT A SEE YOU TONIGHT (Black, ASCAP)	37 IKE'S RAP/HY GIRL (Black, ASCAP)	56 (Black, ASCAP)
20 (Black, ASCAP)	23 GOTT A SEE YOU TONIGHT (Black, ASCAP)	38 IKE'S RAP/HY GIRL (Black, ASCAP)	57 (Black, ASCAP)
21 (Black, ASCAP)	24 GOTT A SEE YOU TONIGHT (Black, ASCAP)	39 IKE'S RAP/HY GIRL (Black, ASCAP)	58 (Black, ASCAP)
22 (Black, ASCAP)	25 GOTT A SEE YOU TONIGHT (Black, ASCAP)	40 IKE'S RAP/HY GIRL (Black, ASCAP)	59 (Black, ASCAP)
23 (Black, ASCAP)	26 GOTT A SEE YOU TONIGHT (Black, ASCAP)	41 IKE'S RAP/HY GIRL (Black, ASCAP)	60 (Black, ASCAP)
24 (Black, ASCAP)	27 GOTT A SEE YOU TONIGHT (Black, ASCAP)	42 IKE'S RAP/HY GIRL (Black, ASCAP)	61 (Black, ASCAP)
25 (Black, ASCAP)	28 GOTT A SEE YOU TONIGHT (Black, ASCAP)	43 IKE'S RAP/HY GIRL (Black, ASCAP)	62 (Black, ASCAP)
26 (Black, ASCAP)	29 GOTT A SEE YOU TONIGHT (Black, ASCAP)	44 IKE'S RAP/HY GIRL (Black, ASCAP)	63 (Black, ASCAP)
27 (Black, ASCAP)	30 GOTT A SEE YOU TONIGHT (Black, ASCAP)	45 IKE'S RAP/HY GIRL (Black, ASCAP)	64 (Black, ASCAP)
28 (Black, ASCAP)	31 GOTT A SEE YOU TONIGHT (Black, ASCAP)	46 IKE'S RAP/HY GIRL (Black, ASCAP)	65 (Black, ASCAP)
29 (Black, ASCAP)	32 GOTT A SEE YOU TONIGHT (Black, ASCAP)	47 IKE'S RAP/HY GIRL (Black, ASCAP)	66 (Black, ASCAP)
30 (Black, ASCAP)	33 GOTT A SEE YOU TONIGHT (Black, ASCAP)	48 IKE'S RAP/HY GIRL (Black, ASCAP)	67 (Black, ASCAP)
31 (Black, ASCAP)	34 GOTT A SEE YOU TONIGHT (Black, ASCAP)	49 IKE'S RAP/HY GIRL (Black, ASCAP)	68 (Black, ASCAP)
32 (Black, ASCAP)	35 GOTT A SEE YOU TONIGHT (Black, ASCAP)	50 IKE'S RAP/HY GIRL (Black, ASCAP)	69 (Black, ASCAP)
33 (Black, ASCAP)	36 GOTT A SEE YOU TONIGHT (Black, ASCAP)	51 IKE'S RAP/HY GIRL (Black, ASCAP)	70 (Black, ASCAP)
34 (Black, ASCAP)	37 GOTT A SEE YOU TONIGHT (Black, ASCAP)	52 IKE'S RAP/HY GIRL (Black, ASCAP)	71 (Black, ASCAP)
35 (Black, ASCAP)	38 GOTT A SEE YOU TONIGHT (Black, ASCAP)	53 IKE'S RAP/HY GIRL (Black, ASCAP)	72 (Black, ASCAP)
36 (Black, ASCAP)	39 GOTT A SEE YOU TONIGHT (Black, ASCAP)	54 IKE'S RAP/HY GIRL (Black, ASCAP)	73 (Black, ASCAP)
37 (Black, ASCAP)	40 GOTT A SEE YOU TONIGHT (Black, ASCAP)	55 IKE'S RAP/HY GIRL (Black, ASCAP)	74 (Black, ASCAP)
38 (Black, ASCAP)	41 GOTT A SEE YOU TONIGHT (Black, ASCAP)	56 IKE'S RAP/HY GIRL (Black, ASCAP)	75 (Black, ASCAP)
39 (Black, ASCAP)	42 GOTT A SEE YOU TONIGHT (Black, ASCAP)	57 IKE'S RAP/HY GIRL (Black, ASCAP)	76 (Black, ASCAP)
40 (Black, ASCAP)	43 GOTT A SEE YOU TONIGHT (Black, ASCAP)	58 IKE'S RAP/HY GIRL (Black, ASCAP)	77 (Black, ASCAP)
41 (Black, ASCAP)	44 GOTT A SEE YOU TONIGHT (Black, ASCAP)	59 IKE'S RAP/HY GIRL (Black, ASCAP)	78 (Black, ASCAP)
42 (Black, ASCAP)	45 GOTT A SEE YOU TONIGHT (Black, ASCAP)	60 IKE'S RAP/HY GIRL (Black, ASCAP)	79 (Black, ASCAP)
43 (Black, ASCAP)	46 GOTT A SEE YOU TONIGHT (Black, ASCAP)	61 IKE'S RAP/HY GIRL (Black, ASCAP)	80 (Black, ASCAP)
44 (Black, ASCAP)	47 GOTT A SEE YOU TONIGHT (Black, ASCAP)	62 IKE'S RAP/HY GIRL (Black, ASCAP)	81 (Black, ASCAP)
45 (Black, ASCAP)	48 GOTT A SEE YOU TONIGHT (Black, ASCAP)	63 IKE'S RAP/HY GIRL (Black, ASCAP)	82 (Black, ASCAP)
46 (Black, ASCAP)	49 GOTT A SEE YOU TONIGHT (Black, ASCAP)	64 IKE'S RAP/HY GIRL (Black, ASCAP)	83 (Black, ASCAP)
47 (Black, ASCAP)	50 GOTT A SEE YOU TONIGHT (Black, ASCAP)	65 IKE'S RAP/HY GIRL (Black, ASCAP)	84 (Black, ASCAP)
48 (Black, ASCAP)	51 GOTT A SEE YOU TONIGHT (Black, ASCAP)	66 IKE'S RAP/HY GIRL (Black, ASCAP)	85 (Black, ASCAP)
49 (Black, ASCAP)	52 GOTT A SEE YOU TONIGHT (Black, ASCAP)	67 IKE'S RAP/HY GIRL (Black, ASCAP)	86 (Black, ASCAP)
50 (Black, ASCAP)	53 GOTT A SEE YOU TONIGHT (Black, ASCAP)	68 IKE'S RAP/HY GIRL (Black, ASCAP)	87 (Black, ASCAP)
51 (Black, ASCAP)	54 GOTT A SEE YOU TONIGHT (Black, ASCAP)	69 IKE'S RAP/HY GIRL (Black, ASCAP)	88 (Black, ASCAP)
52 (Black, ASCAP)	55 GOTT A SEE YOU TONIGHT (Black, ASCAP)	70 IKE'S RAP/HY GIRL (Black, ASCAP)	89 (Black, ASCAP)
53 (Black, ASCAP)	56 GOTT A SEE YOU TONIGHT (Black, ASCAP)	71 IKE'S RAP/HY GIRL (Black, ASCAP)	90 (Black, ASCAP)
54 (Black, ASCAP)	57 GOTT A SEE YOU TONIGHT (Black, ASCAP)	72 IKE'S RAP/HY GIRL (Black, ASCAP)	91 (Black, ASCAP)
55 (Black, ASCAP)	58 GOTT A SEE YOU TONIGHT (Black, ASCAP)	73 IKE'S RAP/HY GIRL (Black, ASCAP)	92 (Black, ASCAP)
56 (Black, ASCAP)	59 GOTT A SEE YOU TONIGHT (Black, ASCAP)	74 IKE'S RAP/HY GIRL (Black, ASCAP)	93 (Black, ASCAP)
57 (Black, ASCAP)	60 GOTT A SEE YOU TONIGHT (Black, ASCAP)	75 IKE'S RAP/HY GIRL (Black, ASCAP)	94 (Black, ASCAP)
58 (Black, ASCAP)	61 GOTT A SEE YOU TONIGHT (Black, ASCAP)	76 IKE'S RAP/HY GIRL (Black, ASCAP)	95 (Black, ASCAP)
59 (Black, ASCAP)	62 GOTT A SEE YOU TONIGHT (Black, ASCAP)	77 IKE'S RAP/HY GIRL (Black, ASCAP)	96 (Black, ASCAP)
60 (Black, ASCAP)	63 GOTT A SEE YOU TONIGHT (Black, ASCAP)	78 IKE'S RAP/HY GIRL (Black, ASCAP)	97 (Black, ASCAP)
61 (Black, ASCAP)	64 GOTT A SEE YOU TONIGHT (Black, ASCAP)	79 IKE'S RAP/HY GIRL (Black, ASCAP)	98 (Black, ASCAP)
62 (Black, ASCAP)	65 GOTT A SEE YOU TONIGHT (Black, ASCAP)	80 IKE'S RAP/HY GIRL (Black, ASCAP)	99 (Black, ASCAP)
63 (Black, ASCAP)	66 GOTT A SEE YOU TONIGHT (Black, ASCAP)	81 IKE'S RAP/HY GIRL (Black, ASCAP)	100 (Black, ASCAP)

### SHEET MUSIC AGENTS

Are listed for piano/rock sheet music and may not represent entire catalogs.

ALB Apollo Blackwood	CFF Columbia Pictures
B-M Rubin Music	HL Hal Leonard
B-3 Big Three	HM Horn Mfg.
CF Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	FLY Flyright
CFF CFF	WM Warner Bros.

## DUKE COVERS ALL BASES

(Continued from page 53)

progressive music, which I really see making a big comeback in '87. I wouldn't mind overseeing a line of progressive projects for Elektra if they'd let me."

Nevertheless, there is still another side Duke says he'd like to nurture, that of stage performer. He recently joined an East Coast tour package with singers Bailey and Patti Austin and wants to do more.

**O.B. McClinton, the black country performer, is ill ... see page 34**



**Antilicracks Heads.** Rapper Doug E. Fresh of Reality Records and Robert "Kool" Bell of Kool & the Gang talk backstage at an antilicrack concert sponsored by New York's WRKS.

## RHYTHM & BLUES

(Continued from page 52)

ers: The Best Of Atlantic Starr," the self-contained band's last effort for A&M. Songs from the Carmichael-produced 1980 album "Radiant" ("Send For Me," "When Love Calls," "Am I Dreaming"), 1982 album "Brilliance" ("Circle," "Love Me Down"), and 1983 album "Yours Forever" ("Touch A Four Leaf Clover") testify to his talent. Also on the best-of collection are the hits from the "As The Band Turns" album, such as "Silver Shadow," "Freak-A-Ristic," and the crossover ballad "Secret Lovers." Those tracks were cut by David & Wayne Lewis.

FOR WEEK ENDING NOVEMBER 15, 1986

# Billboard. TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS. ON CHART	ARTIST	TITLE
				(LABEL & NUMBER/DISTRIBUTING LABEL) (SUG. LIST PRICE)*	
1	1	1	8	<b>CAMEL</b> ATLANTA ARTISTS 930 235-1 POLYGRAM	<b>★ ★ NO. 1 ★ ★</b> 4 weeks at No. One <b>WORD UP</b>
2	3	5	4	<b>LUTHER VANDROSS</b> EPC 40415	<b>GIVE ME THE REASON</b>
3	2	2	32	<b>ANITA BAKER</b> A&M 60444 (8 98) JCO	<b>RAUPTURE</b>
4	6	6	17	<b>THE TEMPTATIONS</b> GORDY MOTOWN 6207 GL MOTOWN (8 98)	<b>TO BE CONTINUED</b>
5	4	4	10	<b>LIONEL RICHIE</b> MOTOWN 615 846 (8 98) JCO	<b>DANCING ON THE CEILING</b>
6	9	11	7	<b>GREGORY ABBOTT</b> COLUMBIA EPC 40437	<b>SHAKE YOU DOWN</b>
7	5	5	23	<b>RUN D.M.C.</b> A&P PHILLY 1217 (8 98) JCO	<b>RAISING HELL</b>
8	8	3	15	<b>DRAN "JUICE" JONES</b> DEF JAMA COLUMBIA EPC 40387 COLUMBIA	<b>JUICE</b>
9	7	8	6	<b>TINA TURNER</b> CAPITOL PJ 12539 (8 98) JCO	<b>BREAK EVERY RULE</b>
10	11	7	38	<b>JANET JACKSON</b> A&M SP 9106 (8 98) JCO	<b>CONTROL</b>
11	42	—	2	<b>FREDDIE JACKSON</b> CANYON ST 12495 (8 98)	<b>JUST LIKE THE FIRST TIME</b>
12	10	10	13	<b>LEVET</b> ATLANTIC 83665-1 (8 98)	<b>BLOODLINE</b>
13	13	12	8	<b>ASHFORD &amp; SIMPSON</b> CAPITOL ST 12499 (8 98)	<b>REAL LOVE</b>
14	12	13	8	<b>MAZE FEATURING FRANKIE BEVERLY</b> CAPITOL 20889 12479 (8 98)	<b>LIVE IN LOS ANGELES</b>
15	16	16	9	<b>BILLY HOLTZ</b> ELPETTA 50487-1 (8 98)	<b>I COMMIT TO LOVE</b>
16	14	14	26	<b>HOWARD OCEAN</b> A&P ARETNA J.B. B&B/A&M (8 98) JCO	<b>LOVE ZONE</b>
17	18	22	10	<b>PHYLLIS HYMAN</b> J&R ST 53029 MANHATTAN (8 98)	<b>LIVING ALL ALONE</b>
18	15	15	26	<b>WHOLLY</b> A&P ARETNA J.B. B&B/A&M (8 98) JCO	<b>BACK IN BLACK</b>
19	22	27	4	<b>JESSE JOHNSON</b> A&M SP 51122 (8 98)	<b>SHOCKADELICA</b>
20	19	17	10	<b>KENNY CL</b> ARETNA J.B. B&B/A&M (8 98) JCO	<b>DUOTONES</b>
21	17	18	49	<b>LISA LISA &amp; CULT JAM WITH FULL FORCE</b> ELPETTA 40135 (8 98)	<b>LISA LISA &amp; CULT JAM WITH FULL FORCE</b>
22	27	44	4	<b>KURTIS BLOW</b> MERCURY POLYGRAM 630 218-1 M-1 POLYGRAM	<b>KINDOM BLOW</b>
23	20	29	12	<b>MELBA MOORE</b> CAPITOL ST 12473 (8 98)	<b>A LOT OF LOVE</b>
24	24	32	5	<b>WHISTLE</b> SELECT REL 21815 (8 98)	<b>WHISTLE</b>
25	25	25	16	<b>UTFO</b> SELECT REL 21816 (8 98)	<b>SKEEZER PLEEZER</b>
26	21	21	9	<b>GEORGE BENSON</b> WARNER BROS. 25442-1 (25442) (8 98)	<b>WHILE THE CITY SLEEPS ...</b>
27	23	20	26	<b>PATTI LABELLE</b> A&M SP 51237 (8 98) JCO	<b>WINNER IN LIFE</b>
28	28	24	20	<b>JEFFREY DESBORNE</b> A&M SP 51033 (8 98) JCO	<b>EMOTIONAL</b>
29	19	19	16	<b>JERRY CARNE</b> GARY COLE 10420 (8 98)	<b>CLOSER THAN CLOSE</b>
30	29	23	16	<b>SHAN KAY</b> DEF JAMA MANHATTAN ST 53031 MANHATTAN (8 98)	<b>ALWAYS IN THE MOOD</b>
31	30	26	9	<b>FIVE STAR</b> RCA 611 9501 (8 98)	<b>SLK &amp; STEEL</b>
32	33	46	4	<b>LOOSE ENDS</b> MCA 5745 (8 98)	<b>THE ZAGORA</b>
33	32	33	24	<b>MIDNIGHT STAR</b> A&P ARETNA J.B. B&B/A&M (8 98) JCO	<b>HEADLINES</b>
34	44	51	5	<b>BOBBY JIMMY &amp; THE CRITTERS</b> MACOLA MRC 0933 (8 98)	<b>ROACHES IN THE BEGINNING</b>
35	37	43	5	<b>THE HUMAN LEAGUE</b> VANGUARD SP 5129-A&M (8 98) JCO	<b>CRASH</b>
36	43	47	5	<b>STACY LATTISAW</b> MOTOWN 616 046 (8 98)	<b>TAKE ME ALL THE WAY</b>
37	31	30	5	<b>AL JARREAU</b> WARNER BROS. 25472-1 (8 98) JCO	<b>L IS FOR LOVER</b>
38	<b>NEW</b>	1		<b>ARETHA FRANKLIN</b> ARETNA 8442 (8 98)	<b>ARETHA</b>

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS. ON CHART	ARTIST	TITLE
				(LABEL & NUMBER/DISTRIBUTING LABEL) (SUG. LIST PRICE)*	
39	35	35	14	<b>FULL FORCE</b> COLUMBIA EPC 40395	<b>FULL FORCE GET BUSY ONE TIME</b>
40	47	67	3	<b>CHICO DEBARGE</b> MOTOWN 62148-A (8 98)	<b>CHICO DEBARGE</b>
41	36	35	73	<b>RENE &amp; ANGELA</b> MERCURY POLYGRAM 620463-1 M-1 POLYGRAM (8 98)	<b>STREET CALLED DESIRE</b>
42	34	28	10	<b>GWEN GUTHRIE</b> MERCURY POLYGRAM 620 532 POLYGRAM	<b>GOOD TO GO LOVER</b>
43	39	42	19	<b>CLARENCE CARTER</b> RHYTHM 10033 (8 98)	<b>DR. C.C.</b>
44	38	34	85	<b>WHITNEY HOUSTON</b> A&P ARETNA 84212-1 (8 98) JCO	<b>WHITNEY HOUSTON</b>
45	46	31	20	<b>JERMIANE STEWART</b> 10 ARETNA 84295 ARETNA (8 98) JCO	<b>FRANTIC ROMANTIC</b>
46	48	58	4	<b>JAMES BROWN</b> SCOTTY BROS. EPC 72 40386-EPC	<b>GRAVITY</b>
47	49	39	23	<b>EL DEBARGE</b> GORDY MOTOWN 61810 MOTOWN (8 98) JCO	<b>EL DEBARGE</b>
48	51	68	3	<b>PEABO BRYSON</b> COLUMBIA 60564 (8 98)	<b>QUIET STORM</b>
49	40	37	20	<b>BOB JAMES/DAVID SANBORN</b> WARNER BROS. 25390 (8 98) JCO	<b>DOUBLE VISION</b>
50	<b>NEW</b>	1		<b>COMMODORES</b> POLYGRAM 831 154-1 POLYGRAM	<b>UNITED</b>
51	53	55	6	<b>FATBURGER</b> GOLDEN ROY OPTIMUM 2001 OPTIMUM (8 98) JCO	<b>ONE OF A KIND</b>
52	51	45	17	<b>PICES OF A DREAM</b> MANHATTAN ST 53033 (8 98)	<b>JOYRIDE</b>
53	52	40	40	<b>MEL'SJA MORGAN</b> CAPITOL ST 12434 (8 98)	<b>DO ME BABY</b>
54	<b>NEW</b>	1		<b>MILLIE JACKSON</b> JIVE 10181016-A J&R (8 98)	<b>AN IMITATION OF LOVE</b>
55	45	41	12	<b>L.A. DREAM TEAM</b> MCA 5779 (8 98)	<b>KINGS OF THE WEST COAST</b>
56	56	57	6	<b>BEAU WILLIAMS</b> CAPITOL ST 12488 (8 98)	<b>NO MORE TEARS</b>
57	57	53	16	<b>BOOGIE BOYS</b> CAPITOL 2488 (8 98)	<b>SURVIVAL OF THE FRESHEST</b>
58	50	42	27	<b>THE S.O.S. BAND</b> 1080172 40279-EPC (8 98) JCO	<b>SANDS OF TIME</b>
59	55	49	9	<b>JAMES INGRAM</b> QUEST WARNER BROS. 1-25442 WARNER BROS. (8 98)	<b>NEVER FELT SO GOOD</b>
60	60	50	12	<b>CHAKA KHAN</b> WARNER BROS. 25429 (8 98) JCO	<b>DESTINY</b>
61	61	66	6	<b>GEORGE DUKE</b> ELPETTA 50480-1 (8 98)	<b>GEORGE DUKE</b>
62	59	52	8	<b>R.J.'S LATEST ARRIVAL</b> MANHATTAN ST 53037 (8 98)	<b>HOLD ON</b>
63	<b>NEW</b>	1		<b>GENERAL KANE</b> GORDY 6218 GL MOTOWN (8 98)	<b>IN FULL CHILL</b>
64	54	54	4	<b>REBBIE JACKSON</b> COLUMBIA EPC 40384	<b>REACTION</b>
65	62	56	9	<b>MADONNA</b> A&P 512-25442 WARNER BROS. (8 98) JCO	<b>TRUE BLUE</b>
66	64	65	4	<b>L.T. COOL J</b> COLUMBIA EPC 40399 (8 98)	<b>RADIO</b>
67	67	64	5	<b>STACEY Q</b> ATLANTIC 81878 (8 98)	<b>BETTER THAN HEAVEN</b>
68	74	59	9	<b>GLENN JONES</b> RCA APL 5807 (8 98)	<b>TAKE IT FROM ME</b>
69	<b>NEW</b>	1		<b>SHIRLEY MURDOCK</b> ELPETTA 9 60443-1 (8 98)	<b>SHIRLEY MURDOCK</b>
70	71	61	10	<b>EARL KLUH</b> WARNER BROS. 25470 (8 98)	<b>LIFE STORIES</b>
71	58	38	12	<b>THE DAZZ BAND</b> GEFYON GUY 24110 WARNER BROS. (8 98)	<b>WILD AND FREE</b>
72	<b>NEW</b>	1		<b>JEFF LORBER</b> WARNER BROS. 1-25492 (8 98)	<b>PRIVATE PASSION</b>
73	66	69	11	<b>STEVE WINWOOD</b> BLAND 25448 WARNER BROS. (8 98) JCO	<b>BACK IN THE HIGH LIFE</b>
74	<b>NEW</b>	1		<b>ONE WAY</b> MCA 5823 (8 98)	<b>ONE WAY XI</b>
75	70	74	27	<b>WILLIAM BELL</b> WILEY INC. 3001 (8 98)	<b>PASSION</b>

\*Albums with the greatest sales gains this week. (C) Compact disc available. \*Recording industry. ASCA (RIAA) certification for sales of 500,000 units. \*RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for its products.



## BLACK

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Billboard Chart Research  
Airt: Debra Todd  
1515 Broadway  
New York, NY 10036

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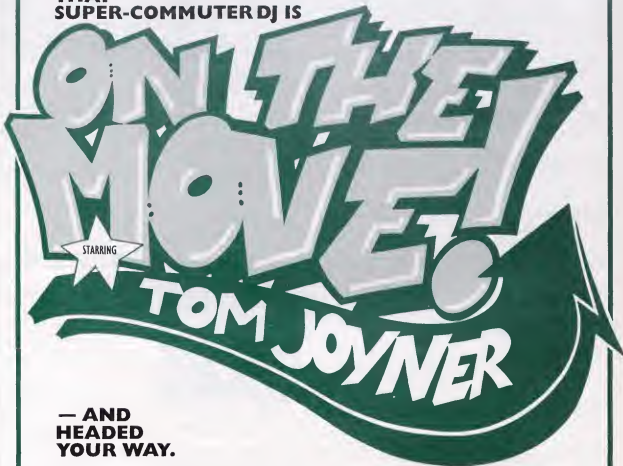
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PROGRAMS

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# A BUBBLES

**SPOTLIGHT** Predicted to hit top 10 on *Billboard's Top Pop Albums* chart or to enter platinum certification

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1212 Broadway  
New York, N.Y. 10006

or Chris Morley, **Billboard**  
5107 Wilshire Blvd.  
Beverly Hills, Calif. 90210

Country albums should be sent to:  
Ed Morris, **Billboard**  
14 Music Circle E.  
Nashville, Tenn. 37203

## POP

### PICKS

**LONE JUSTICE**  
Shelter  
PRODUCERS: Little Steven, Jerry Siveri & Lene Zava  
Mastering: GHS 24 122

Mainstream-oriented sequel to L.A. band's praised debut may tee off early fan of the group's country-inflected rock. Producer-manager Irvine, Steve Nicks' Sverigal, is clearly shaping Justice's potent vocalists: Maria McKee in a similar mold. Still, strong tracks (rocking "I Found Love" stands out) will broaden band's audience.

**DAVID BYRNE**  
Savills From True Stories  
PRODUCERS: David Byrne  
See 25513-1

Incidental music from Talking Heads leader's more ranges through a variety of styles, from Tex-Mex border music and lounge jazz to strong and wondrously unique. Collaborators include Meredith Monk, the Kronos Quartet, Texas art-rockers Terry Adams, and Israeli members. Off the wall album will benefit from success of the film and the Heads' top 20 "True Stories" album.

**VARIOUS ARTISTS**  
Miami Vex II  
PRODUCED BY: Various  
MCA 4192

Follow-up to the vastly successful fusion soundtrack album features Andy Taylor, Phil Collins, Ross May, Jackson Browne, Patty LaBelle, and Jan Hammer.

### RECOMMENDED

**FALCO**  
Emulated  
PRODUCERS: Bob Robinson & Frank Robinson

First album since the German popper's label hop from A&M finds Falco taking himself a bit too seriously. No "Buck Me Amadeus" here, and without novelty appeal, this one's dead in the water.

**ZEBRA**  
3 V  
PRODUCERS: Bruce Jackson, Zebra  
Atlantic R 74922

Lightweight rock outfit unveils a diverse collection of cuts out of the *Survivor*/Loverboy mold. Distasteful vocals from this well-produced project, which should be a welcome addition to album rock radio. Best tracks: "Time," "Can't Live Without," and "About to Make The Time."

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("Anticipation") to Minneapolis funk ("Love Me Mechanically") to pop ("Do You Want It Bad Enough"). Despite diversity of styles, results are uniformly strong, and black airplay looks good.

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## NEW AND NOTEWORTHY

**JENNIFER WARREN**  
Famous Blue Record  
PRODUCERS: Dennis C. Beck & Jennifer Warren  
Cypress/Polygram 541 113

Outstanding pop vocalist with roots in the folk scene gives this new label a notable debut. Warren, whose chart success has largely been predicated on soundtrack material, takes an unexpected turn with this album of songs by Leonard Cohen. Arrangements are sensitive and intelligent, and Warren proves herself to be one of the finest singers on the pop scene.

**SONNY ROLLINS**  
The Osborne Brothers  
PRODUCERS: The Osborne Brothers  
Sage 961 38-274

Rollins' raw-voiced tenor and Hall's mellot guitar gel beautifully on this anthology of recent sides and the early '60s albums "The Bridge," "What's New?," and "The Standard Sonny Rollins."

**CHARLES MINING**  
New Tapes Made  
PRODUCERS: Don Roemer  
Boulder 54131-18

Minning's jazz exploration of Latin sounds, the bassist's favorite of his own albums, gets a welcome reissue with a second album's worth of longer alternate takes.

## GOSPEL

### PICKS

**OGARNO & KEY**  
Stead Light  
PRODUCERS: Ogarno & Key, John Hampton  
Power Discs PW001-07

There's an obvious Bruce Springsteen influence in some of the lyrics here, while the music continues to keep a rock edge and remain palatable for the OGARNO & KEY have become one of the major acts in Christian music through great records and great shows. There are no signs in this release of them slowing down.

**BILLY SPRAGUE**  
Singles For  
PRODUCERS: Billy Sprague  
RCA 90001-2

Sprague has all the tools to strike large—a hot label, plenty of talent, and a new album with good songs on the cutting edge of rock. There's plenty of energy in the tracks and a unique, catchy album cover. Perfect for contemporary Christian radio.

## CLASSICAL

### RECOMMENDED

**SHOSTAKOVICH: SYMPHONY NO. 5**  
Soviet Union  
Soviet Union  
MCA 5408-BC

Soviet Union's Shostakovich from his crack orchestra. Superb playing and the wide dynamic range tests the limits of the playback. An impressive sonic and interpretive achievement.

**JANACEK: GLAGOLITS MASS**  
Slovakia, Czech Philharmonic, Mladkovic  
Czechoslovakia 521 7448 (Renaissance)

This Slavonic treatment of the mass is no stranger to disk, but here receives its first CD exposure. The expert chorus and orchestra, with Janacek specialist Mladkovic at the helm, guarantee and here deliver a strong performance that will delight connoisseurs.



**THE POLICE**  
Every Breath You Take: The Singles  
PRODUCERS: Hugh Padgham & The Police  
A&M SP-3902

Greatest-hits package offers an even dozen of the trio's best-known songs. The compendium is a fine, retrospective view of the band's commercial high points, from "Roxanne" to "Wrapped Around Your Finger" and "Every Breath You Take." Additional selling point is a newly recorded version of "Don't Stand So Close To Me," released as the album's single. A strong contender for Christmas gift gives.

## BLACK

### PICKS

**CRUSADES**  
The Good And Bad Times  
PRODUCERS: Joe Sample & Milton Miller  
MCA 511-1

Veteran outfit, now stripped down to just keyboardist Joe Sample and saxophonist Milton Miller, has been out of circulation for some time. But "The Good And Bad Times," with its guest vocal shot by Nancy Wilson on "The Way It Goes," gives every indication of returning the group to the good vocal shot it achieved with "Street Life."

**ATLANTIC STARR**  
Secret Love: The Best Of Atlantic Starr  
PRODUCERS: James Anthony Cantrell, David and Wayne Lewis  
A&M SP-5142

Hits package runs the gamut from "When Love Calls" to "Frankie Rottie," offering a fine sampling of this outstanding group's work.

### RECOMMENDED

**JENNY BURTON**  
Serenades  
PRODUCERS: Various  
Atlantic 84190

Club singer tries a little of everything. From date



**JEFF STEARNS & THE BALLEYS**  
Balt Out Of The Blue  
PRODUCERS: Nelson Leland  
Atlantic America 90554-1

This new group from West Virginia follows the name rock-embedded country road that has been so successful for Sawyer Brown, Restless Heart, and Southern Pacific. Happily for country fans, the instrumentation, as rocking as it is, takes a back seat to the strong vocals.

## JAZZ

### RECOMMENDED

**WORLD SAXOPHONE QUARTET**  
Plays Oaks Ellington  
PRODUCERS: Robert Hurst  
World Circuit 97427-1

Reel foursome's astonishing U.S. label debut simultaneously probes the Ellington-Billy Strayhorn catalog for fresh ideas and illuminates orchestral forms of the group's radical sax-only format. Brilliant and essential.

**GRNETTE COLEMAN & PRIME TIME**  
Opening The Caravan Of Dreams  
PRODUCERS: Edith Holland  
Caravan of Dreams CDPS001

The saxophone innovator and his band, a doubled guitar-bass-drums unit, turn into hornlike funk with a dissonant vengeance in live set recorded at North World's performing arts complex. Contact: 312 Houston St., Fort Worth, Texas 76102.

**COLEMAN HAWKINS**  
Body And Soul  
RESEAL PRODUCER: Bob Porter  
World Circuit 97427-1

Superb collection of 1938-1950 sides by the father of jazz tenor sax. The track, Hawkins' signature tune, is only the best known of a brace of masterpieces collected here.

**XOOL & THE GANG**  
Fervor  
PRODUCERS: Khayla Bryant, J.M.C. & Xool & The Gang

The reigning champs of pop crossover return in time for Christmas. Lead single, "Victory," is already garnering strong airplay in black, pop, and adult formats, and there appears to be plenty of depth for follow-ups in "Peace-Maker," "Holiday," and "I.E.M.C." A safe bet to extend the band's string of hits.



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# SINGLES

**NEW & NOTeworthy** Highlights new and developing acts worthy of attention and other releases of special interest

**PICKS** Records with the greatest chart potential  
**RECOMMENDED** Records with potential for significant chart success

*Singles appropriate for*  
**RECOMMENDED** Records you feel are reviewed in the category with the broadest audience

*All singles commercially available in the U.S. are eligible for review*  
Send singles for review to:  
Nancy Riccio, Billboard  
1515 Broadway  
New York, N.Y. 10036  
Country singles should be sent to:  
Billboard  
12 Main Circle E.  
Nashville, Tenn. 37203

# POP

## RECOMMENDED

### PICKS

**BILLY JOEL** This In The Time (4-5)  
PRODUCER: Phil Ramone  
WRITER: B. Joel  
COLUMBIA 34 04526  
Melancholy rock ballad with a doleful perspective; master pop craftsmanship overturns love story for a disturbing effect.

**TINA TURNER** Two People (4-6)  
PRODUCERS: Terry Britten  
PRODUCERS: Mike Hursey, Mike Lane  
PUBLISHERS: Mercury/AMA, PPS/ASCAP  
WRITER: B. Turner  
COLUMBIA 34 04526  
Her usual tempo, constrained to the limits of a midtempo ballad; a cool-down contrast to "Typical Male."

**CHICAGO** Who You Still Love Me (4-10)  
PRODUCER: David Foster  
PRODUCERS: David Foster, Tom Krome, Richard Baklan  
PUBLISHERS: Arista Music/AMA, PPS/ASCAP  
WRITER: Tom Krome  
COLUMBIA 34 04526  
A classic Young Mannequin Club, BMJ/Young Mannequin Club, 7-28512

**ONE REMAKE OF "25 Or 6 To 4"**  
undiscovered the group's charm; it's the only return to the style of midtempo pop-rock old fans might miss.

**PAUL McCARTNEY** Stronghold (3-34)  
PRODUCERS: Paul McCartney, Hugh Padgham  
PRODUCERS: Paul McCartney, Stuart  
PUBLISHERS: MPL, ASCAP  
WRITER: B. McCartney  
Second from his back-to-rock basic album "Press To Play" is a hopping boogie-blues with a hint of menace; a bossy parer's record all the way.

**DON JOHNSON** Heatside Aways (4-6)  
PRODUCER: Chuck Sandford  
WRITER: S. Cochran  
PUBLISHERS: Warner Bros./Disco, BMJ  
Epic 34 04526

**"Miami Vice"** star's second single follows his first debut, "Heartbeat," a California-country-style rocker.

**BOB SEGAR & THE SILVER BULLET BAND** Mand (4-6)  
PRODUCERS: Bob Segar, Paul  
PRODUCERS: Bob Segar, Paul  
PUBLISHERS: Epic, Warner Bros.  
Columbia 34 04526

Wistful boogie contemplates the inevitable's dilemma; band's current U.S. tour is spreading the word on a grassroots level.

**JETS** You Got It All (4-6)  
PRODUCERS: Herman Mautner, David Brown  
WRITER: B. Holmes  
WRITER: B. Holmes  
PUBLISHERS: Epic, Warner Bros.  
Columbia 34 04526

Down-tempo ballad foisted three major pop/dance hits; resemblance to

the sound of early DeBarge shouldn't hurt with the group's core audience.

**DEBBIE HARRY** French Kiss (4-6)  
PRODUCERS: Jon S. James, Willie Wilson  
WRITER: Bruce Weiner  
PUBLISHERS: Golden Tunes/Warner Bros., ASCAP  
WRITER: B. Harry  
Columbia 34 04526

The top five success of "Two Of Hearts," an early-Madonna sound-alike, promises big things for this follow-up, a sound-alike of "Two Of Hearts."

**DEAD OR ALIVE** Brand New Lover (3-35)  
PRODUCERS: Scott, Arthur, Westerman  
WRITER: Dead Or Alive  
PUBLISHERS: London, ASCAP  
Epic 34 04526

Another "You Spin Me Round" this is a new carbon copy, but it's got the same extravagant, singsong silliness and monster hooks.

**BILLY VEE & THE BLAZERS** At This Moment (4-15)  
PRODUCER: Jack Barber  
WRITER: Billy Vee  
PUBLISHERS: RCA Victor  
Columbia 34 04526

Persistent West coast cult band makes it to the Hot 100 with a country-blues sound based on TV's "Family Ties." (23-450-6323.)

**GEORGIA SATELLITES** Keep Your Hands To Yourself (2-24)  
PRODUCER: Jacki Gilman  
WRITER: B. Satellites  
PUBLISHERS: Warner-Tamela/AMA, PPS/ASCAP  
WRITER: B. Satellites  
Columbia 34 04526

Electric blues, raucous and rowdy and solid as architecture; Blasters/T-Birds fans, watch out.

**DEPCHED MOOD** But Not Tonight (2-24)  
PRODUCERS: Depched Mood, Garth Jones, David  
WRITER: M. L. Moore  
PUBLISHERS: Epic, Warner Bros.  
Columbia 34 04526

**FINE YOUNG CANNIBALS** Ever Fallen In Love (4-18)  
PRODUCERS: Jerry Harrison, Fine Young Cannibals  
WRITER: P. Bailey  
PUBLISHERS: Virgin/Hitco, BMJ  
Columbia 34 04526

Sparsely arranged rock/dance song from the film "Something Wild."

**HOLE TEARS** Take Me Home (4-17)  
PRODUCERS: Chuck Pothol, Don Pothol, Eric Scott, Ed. Pothol  
WRITER: P. Pothol  
PUBLISHERS: Redwood, BMJ  
Columbia 34 04526

Dramatic folk/country rock hybrid; like an early Quarterflash.

# BLACK

### PICKS

**O'BRYAN TENDERLOIN** (2-43)  
PRODUCERS: Jerry Knight, Aaron Zuppan  
WRITER: B. Knight, A. Zuppan  
PUBLISHERS: Arista/Concise/Music Corporation of America/AMA, PPS/ASCAP  
WRITER: B. Knight, A. Zuppan  
Columbia 34 04526

Singer's first release in two years recycles a title from a 1984 Leon Haywood hit; sensual admission to a crisp funk beat.

**GEORGE BENNETT** Shine (3-39)  
PRODUCERS: Herman Mautner, Preston Jones  
WRITER: George Bennett  
PUBLISHERS: Arista/Concise/Music Corporation of America/AMA, PPS/ASCAP  
WRITER: B. Bennett  
Columbia 34 04526

Sophisticated AC/dance/soul production is laced with the artist's

# NEW AND NOTEWORTHY

**KBC BAND** It's Not You, It's Not Me (2-20)  
PRODUCERS: KBC Band, John Boylan, Jim Gaines  
WRITER: V. Stachurski, P. Brown  
PUBLISHERS: Warner-Tamela/Cool Dude/Atlantic/AMA, PPS/ASCAP  
WRITER: B. KBC Band  
Columbia 34 04526

The initial stand for Kestner, Balin, and Cassidy, known to the Woodstock generation as the core of Jefferson Airplane; current AOR hit's Buffalo Springfield-on-Motley Rock tone should please a wide demographic.

**PHIL FEARL** I Can Prove It (4-20)  
PRODUCER: Phil Fearl  
WRITER: I. Fearl  
PUBLISHERS: RCA Victor  
Columbia 34 04526

British label inaugurates its U.K. partnership with the recently European approach of this U.K. chart star; beautiful-music chorale plus solid disco thump make for multigenre accessibility.

**TIGUET MARLEY & THE MELODY MAKERS** Give A Little Love (4-21)  
PRODUCERS: Dennis Landrum  
WRITER: Dana Warren, Albert Hammond  
PUBLISHERS: Budding/Atlantic/AMA, PPS/ASCAP  
WRITER: B. Marley  
Columbia 34 04526

Like Janis Joplin, Bob Marley's son has the daunting task of forging an identity as a pop artist rather than hereditary prophet; here he aims for the mainstream with a potent bubble-gum bounce—New Edition on a Caribbean holiday.

Trademark steel/guitar duets.

**YANHOUGH & PEOPLES** Don't Stop The Feeling (4-25)  
PRODUCERS: Lonnie Simons, Jentry Hamilton  
WRITER: L. Simon, J. Hamilton  
PUBLISHERS: Fania, BMJ  
Columbia 34 04526

Preview of an upcoming LP centers on the duo's highly effective electronic and vocal styling paired with prearranged dance rhythm.

**FORCIE MALK** I Wanna Know Your Name (5-58)  
PRODUCERS: Bob Marley, Bob Marley  
WRITER: R. Galt  
PUBLISHERS: Ruffalo, BMJ  
Columbia 34 04526

Non-album cover of the "Intruders" 1973 ballad, officially the B side of a "Walkin' On Air" but earning its own airplay. (23-722-2211.)

**LOOSE END** Show Love (7-20)  
PRODUCER: Paul Martin  
WRITER: Martin, Richard  
PUBLISHERS: RCA/Bronze/Hitco, ASCAP  
WRITER: B. Loose End  
Columbia 34 04526

Their typical soft-edged dance approach; echo, overlapping vocals.

## RECOMMENDED

**JAMES INGRAM** Never Felt So Good (3-31)  
PRODUCER: Keith Godwin  
WRITER: Keith Godwin, Howard Hester, James Ingram  
PUBLISHERS: RCA/Bronze/Hitco, ASCAP  
WRITER: B. Ingram  
Columbia 34 04526

Guest singer Nancy Wilson fronts an AOR ballad that leans from a sax-and-strings climax.

**DODDIE BOTS** Share My World (5-41)  
PRODUCER: Ted Currier  
WRITER: Willie, Sherri, Sherman  
PUBLISHERS: Epic, BMJ  
Columbia 34 04526

Raps verses with cute teer-pop chorus.

**GIVES FAMILY** Sensory, Sensory (3-54)  
PRODUCER: John Boylan  
WRITER: John Boylan  
PUBLISHERS: Warner, ASCAP  
Columbia 34 04526

Seventeen-year-old Audrey and her three brothers launch bubble-gum soul with sax and string and 361-67372.

**CONCEPT** Miss D.J. (4-40)  
PRODUCERS: Ralph Randolph, John  
WRITER: J. Johnson  
PUBLISHERS: RCA Victor  
Columbia 34 04526

A coming-pique to last year's "Mr. D.J." (23-465-1568).

# COUNTRY

### PICKS

**RONNIE MILSAP** New Day To You (4-6)  
PRODUCER: Ronnie Milap, Tom Collins  
WRITER: B. Milap  
PUBLISHERS: Epic, Warner Bros.  
Columbia 34 04526

Milap sounds more bewitched than aroused as he seeks the erotic equivalent of the Northwest Passage; brittle, tingling pop instrumentation.

**LEE GREENWOOD** March! (4-23)  
PRODUCER: Jerry Campbell  
WRITER: Lee Greenwood  
PUBLISHERS: Chappell/Unichappell, ASCAP  
Columbia 34 04526

Stunning arrangement and production, but the lyrics are little more than "Morning beauty" made explicit; still, extremely listenable.

**SWEETHEARTS OF THE ROAD** Midnight Get/Settled Town (3-24)  
PRODUCER: Steve Buchanan  
WRITER: B. Sweethearts  
PUBLISHERS: Arista/Concise/Music Corporation of America/AMA, PPS/ASCAP  
WRITER: B. Sweethearts  
Columbia 34 04526

A return to the musical vein that took "Since I Found You" into the top 10; song outlines the plight of a big-city girl in a one-horse town.

## RECOMMENDED

**KENDALLS** Little Old (3-31)  
PRODUCERS: Terry Shriver, J. Wallace  
WRITER: Kendall  
PUBLISHERS: RCA Victor  
Columbia 34 04526

Enough wet clichés strung together to conduct a concert, but the only electricity is in the high-powered harmonies.

**T.M.T.** Hall Down At The Mall (3-14)  
PRODUCER: Jerry Kennedy  
WRITER: T.M.T.  
PUBLISHERS: Tom Conley/Columbia, BMJ  
Columbia 34 04526

Americans at a shopping mall; steel and a hint of acoustic guitar give the production the same subtle charm as the lyrics.

**JEFF STEVENS & THE BULLLETS** Overlaid (4-07)  
PRODUCER: Herman Mautner  
WRITER: Steve Stevens  
PUBLISHERS: RCA Victor  
Columbia 34 04526

While the song is only marginally country, this new band does a whale of a job conveying Springfield's rap passion.

**LUKE GORDON** Pictures (3-35)  
PRODUCER: Gordon R. Brown, Walter R. Brown  
WRITER: Luke Gordon  
PUBLISHERS: RCA Victor  
Columbia 34 04526

Simple pleasures—such as this one about an innocent trip to the movies—can still reward. (23-465-1568.)

**DAVID** Share My World (5-41)  
PRODUCER: Ted Currier  
WRITER: Willie, Sherri, Sherman  
PUBLISHERS: Epic, BMJ  
Columbia 34 04526

# DANCE

### PICKS

**PET SHOP BOYS** Suburbia (3-55)  
PRODUCER: John Mendenhall  
WRITER: Pet Shop Boys  
PUBLISHERS: Virgin, Epic  
Columbia 34 04526

EMI America 9 195226 (12-inch single, 7-inch version also available, EMI America 8-3755).  
Succinct observations from a haughty place, with best beat; leave it to an ex-rock critic to find the oblique angle.

**BIG AUDIO DYNAMITE** C'mon Baby Love (4-48)  
PRODUCER: Mac Jones, Jim Strummer  
WRITER: Mac Jones  
PUBLISHERS: RCA Victor  
Columbia 34 04526

High-powered thrash/punk/disco party music that borrows liberally from "Summertime Blues," a club buster about this week.

**DRINK 'N' DRIVE** Jones (4-18)  
PRODUCER: Rick Rubin  
WRITER: V. Jones  
PUBLISHERS: Warner Bros.  
Columbia 34 04526

Pointier Sisters Goldmine (6-20)  
PRODUCER: Jerry Campbell  
WRITER: Pointier Sisters  
PUBLISHERS: Epic, Warner Bros.  
Columbia 34 04526

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WRITER: Pointier Sisters  
PUBLISHERS: Epic, Warner Bros.  
Columbia 34 04526

# AC

### PICKS

**PAUL SIMON** Graceland (4-43)  
PRODUCER: Paul Simon  
WRITER: Paul Simon  
PUBLISHERS: Paul Simon  
Columbia 34 04526

Remarkable supporting players from his South African sessions make Simon's multiple-musical mimmings into something subtly exotic.

## RECOMMENDED

**EVERYTHING BUT THE GIRL** Don't Leave Me Behind (3-13)  
PRODUCERS: Mike Hedges, Everything But The Girl  
WRITER: Everything But The Girl  
PUBLISHERS: Mercury, BMJ  
Columbia 34 04526

Formerly undervalued British duo unveils its new, whoppily orchestrated approach; notable vocals by the ever-talented Tracy Thorn.

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WEEK	WEEK	WEEK	WEEK	WEEK	TITLE	ARTIST
1	2	3	4	5	PRODUCER (CONCATINATED)	RECORDING COMPANY
1	1	4	8	12	AMANDA (J. J. HARRIS & J. J. HARRIS)	BOSTON
2	4	5	10	14	HUMAN (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
3	5	6	7	11	TRUE BLUE (MADONNA)	MCA
4	6	9	14	18	TAKE ME HOME TONIGHT (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
5	7	11	11	11	YOU GIVE LOVE A BAD NAME (BRANDY)	ATLANTIC
6	2	3	14	14	I DON'T WANT TO TURN YOU ON (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
7	9	12	10	10	WORD UP (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
8	12	15	9	9	THE NEXT TIME I FALL (MADONNA)	ATLANTIC
9	10	13	10	10	TUNE RAIN (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
10	3	1	12	12	TRUE COLORS (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
11	15	25	5	5	HIP TO BE SQUARE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
12	13	18	12	12	ILL BE OVER YOU (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
13	14	20	7	7	LOVE WILL CONQUER ALL (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
14	17	22	9	9	THE WAY TO HEAVEN (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
15	16	22	11	11	EMOTION IN MOTION (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
16	22	29	7	7	TO BE A LOVER (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
17	23	31	9	9	EVERBODY HAVE FUN TONIGHT (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
18	20	21	9	9	I AM BY YOUR SIDE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
19	11	14	14	14	SWEET LOVE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
20	8	2	12	12	TYPICAL MALE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
21	25	36	1	1	WALK LIKE AN EGYPTIAN (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
22	21	24	8	8	JUMPIN' JACK FLASH (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
23	31	39	7	7	STAND BY ME (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
24	26	32	9	9	FREEDOM OVERSIP (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
25	17	10	17	17	ALL CRIED OUT (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
26	34	37	9	9	(FOREVER) LIVE AND DIE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
27	37	40	6	6	CHANCE TO GET ME WIRING (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
28	33	38	9	9	WHAT ABOUT LOVE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
29	19	17	15	15	WHEN I THINK OF YOU (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
30	43	56	3	3	NOTORIOUS (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
31	40	47	5	5	SHAKE YOU DOWN (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
32	37	30	12	12	SOMEBODY'S OUT THERE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
33	36	43	11	11	WILD WILD LIFE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
34	39	44	5	5	YOU KNOW I LOVE YOU... DON'T YOU? (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
35	42	48	6	6	CYST LA VIE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
36	44	55	4	4	IS THIS LOVE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
37	49	64	3	3	LAND OF CONFUSION (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
38	55	67	4	4	LOVE IS FOREVER (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
39	45	51	5	5	FOLISH PRIDE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
40	44	54	7	7	WELCOME TO THE BOATWOMAN (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
41	57	73	3	3	CONTROL (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
42	46	46	9	9	MIDAS TOUCH (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
43	41	41	10	10	CAN'T WAIT ANOTHER MINUTE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
44	24	17	12	12	GIRL CAN'T HELP IT (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
45	32	23	13	13	TWO OF HEARTS (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
46	59	74	4	4	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
47	47	52	6	6	LADY SOUL (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
48	30	19	15	15	A MATTER OF TRUST (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
49	62	72	3	3	VICTORY (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
50	28	14	13	13	HEARTBEAT (J. J. HARRIS & J. J. HARRIS)	ATLANTIC

WEEK	WEEK	WEEK	WEEK	WEEK	TITLE	ARTIST
1	2	3	4	5	PRODUCER (CONCATINATED)	RECORDING COMPANY
51	29	16	14	14	THROWING IT ALL AWAY (GENESIS)	ATLANTIC
52	35	28	18	18	DON'T FORGET ME (WHEN I'M GONE) (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
53	56	69	4	4	DON'T STAND SO CLOSE TO ME '86 (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
54	61	76	4	4	YOU BE ILI'N' (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
55	64	82	3	3	SOMEDAY (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
56	60	83	5	5	NAIL IT TO THE WALL (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
57	50	60	6	6	WHERE DID YOUR HEART GO? (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
58	58	59	5	5	HEARTACHE ALL OVER THE WORLD (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
59	36	26	12	12	IN YOUR EYES (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
60	63	65	7	7	FORBIDDEN (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
61	68	81	3	3	ALL I WANTED (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
62	67	84	3	3	GOLDMINE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
63	51	35	20	20	FRIENDS AND LOVERS (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
64	52	34	16	16	STUCK WITH YOU (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
65	76	94	3	3	FALLING IN LOVE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
66	76	97	3	3	COMING AROUND AGAIN (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
67	65	49	20	20	NOTHING TO RETURN (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
68	80	93	3	3	TOUCH ME (I WANT YOUR BODY) (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
69	63	33	16	16	NEVER IN YOUR EYES (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
70	74	75	4	4	CRAZY (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
71	66	60	9	9	CALIFORNIA DREAMIN' (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
72	69	45	13	13	ETERNAL ANGEL (FROM "THE KARATE KID PART II") (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
73	77	87	4	4	WHEN THE RAIN COMES DOWN (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
74	81	—	2	2	TALK TO ME (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
75	86	—	2	2	STAY THE NIGHT (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
76	88	98	3	3	GOIN' TO THE SUN (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
77	84	—	2	2	TASTY LOVE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
78	NEW	1	1	1	THIS IS THE TIME (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
79	79	90	3	3	DAYDREAM BELIEVER (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
80	96	—	2	2	AT THIS MOMENT (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
81	70	92	23	23	WORDS GET IN THE WAY (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
82	87	98	4	4	LIKE FLAMES (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
83	94	42	9	9	JEOPARDY (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
84	72	66	9	9	EVERYTIME YOU CRY (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
85	NEW	1	1	1	WILL YOU STILL LOVE ME? (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
86	NEW	1	1	1	STOP TO LOVE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
87	NEW	1	1	1	MIAMI (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
88	94	—	2	2	LOVE IN SIBERIA (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
89	96	—	2	2	NOBODY'S FOOL (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
90	90	—	2	2	I'M FOR REAL (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
91	71	53	15	15	GOOD MORNINGS (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
92	73	77	5	5	MORE THAN PHYSICAL (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
93	93	83	6	6	GOOD MUSIC (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
94	NEW	1	1	1	THORN IN MY SIDE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
95	NEW	1	1	1	YOU GOT IT ALL (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
96	NEW	1	1	1	SOME PEOPLE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
97	NEW	1	1	1	STRANGELOVE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
98	NEW	1	1	1	I WANT TO MAKE THE WORLD TURN AROUND (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
99	75	71	15	15	THWIST AND SHOUT (J. J. HARRIS & J. J. HARRIS)	ATLANTIC
100	85	85	5	5	THIS LOVE (J. J. HARRIS & J. J. HARRIS)	ATLANTIC



# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"AMANDA" BY BOSTON (MCA) is still gaining points—although not as many as in previous weeks—and holds on solidly to the No. 1 spot. "Human" by the Human League (A&M) and "True Blue" by Madonna (Sire) are closing in on the champ, with Human League ahead of Madonna—especially in sales—and more likely to supplant Boston.

THE FOUR-PLACE CHART jump for the Bangles' "Walk Like An Egyptian" (Columbia), from 25 to 21, is deceptively small. It is gaining both sales and airplay points so quickly that it is a double winner this week. Power Pick/Sales and Airplay. (If it had moved to No. 20 or higher, it would not have been eligible for the Power Picks.) Only two records have previously scored the double Power Pick, and both hit No. 1!

ONE OF THE MOST positive developments this year in pop music has been the re-emergence of indie labels, with six indies charting product on the Hot 100. This week, Profile's Run-D.M.C. has "You Be Illin'" at No. 54, with big moves at WAVA Washington, D.C. (29-19), KZZP Phoenix, Ariz. (23-14), and KZOU Little Rock, Ark. (15-7). Critique Records has "Love In Siberia" by Danish group Laban moving from 94 to 88. Rhino Records makes a big move, from 96 to 80, with Billy Vera & the Beaters' 4-year-old record "At This Moment." The record is No. 1 at KMAI Honolulu, where PD Jay Stone says, "It really struck me" after several plays on TV's "Family Ties." "We were the very first station to play it. It's huge in sales, and it has been the No. 1 phone record and still is with adults."

SPOTLIGHT ON NEW ARTISTS: "Touch Me (I Want Your Body)" by Samantha Fox (Jive) jumps from 80 to 68 nationally, with early sales and good radio adds, including KBKQ Houston, Robbie Nevils' "C'est La Vie" (Manhattan) enters the top 40 this week; it's already top 10 at WNNK Harrisburg, Pa. "Welcome To The Boomtown" by David + David (A&M) also hits the top 40. It's top 15 in Atlanta; Toledo, Ohio; Cleveland; and Chicago. "For Tonight" by Nancy Martinez (Atlantic) regains its bullet at No. 60 with adds at Z-100 New York and WXKS Boston and strong upward moves, including KMEI San Francisco (4-2), KEZB El Paso, Texas (6-5), and WPOW Miami (2-1).

QUICK CUTS: As the holiday season approaches, the pace of new releases quickens. As a result, 21 new singles have entered the Hot 100 in the last two weeks. This week's nine debuts are led by Billy Joel's "This Is The Time" (Columbia), coming in at No. 78 with about 20% of the pop panel adding the record. . . "Midna Touch" by Midnight Star (Solar) continues to move up the chart steadily, from 46 to 42 this week. Although it did not gain enough points for a bullet, it is a major hit in markets where it is being played: KLUC Las Vegas, Nev., moves it 23-16; WCYZ Detroit, 10-8; KGGI Riverside, Calif., 11-8; and it is at No. 5 at KSFM Sacramento, Calif. . . The Temptations' "Lady Soul" (Gordy) loses its bullet at No. 47, but the record is top 10 in five markets.

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It's ringing out across the universe"



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FOR WEEK ENDING NOVEMBER 15, 1986

## Billboard HOT 100 SINGLES ACTION

### RADIO MOST ADDED

222 REPORTERS

		NEW ADDS	TOTAL ON
JANET JACKSON CONTROL	ARM	44	150
BILLY JOEL THIS IS THE TIME	COLUMBIA	44	44
GLASS TIGER SOMEDAY	MANHATTAN	35	129
BOB SEGER & THE SILVER BULLET BANO	MIAMI CAPITOL	34	34
GENESIS LAND OF CONFUSION	ATLANTIC	32	177

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales; potential based on initial market reaction at the retailers and one-stop reports to Billboard. The full panel of radio reporters is published periodically as charts are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

### RETAIL BREAKOUTS

172 REPORTERS

		NUMBER REPORTING
KANSAS ALL I WANTED	MCA	28
GENESIS LAND OF CONFUSION	ATLANTIC	26
OURAN OURAN NOTORIOUS	CAPITOL	23
THE POLICE DON'T STAND SO CLOSE TO ME '86	ARM	21
KOOL & THE GANG VICTORY	MERCURY	19

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# Panel Predicts Home Video Growth High Prices, Piracy Will Be Obstacles

BY STEVE DUPLER

**NEW YORK** An entertainment business symposium sponsored here by accounting firm Arthur Young found retailers, manufacturers, and financial analysts bullish on home video's future. But participants in the Oct. 29 panel—which featured two retailers, a major producer, and a representative of the Motion Picture Assn. of America (MPAA)—also enumerated the obstacles the industry must face in order for it to continue the phenomenal growth pattern it has thus far exhibited.

Fred Atchity, chairman of Stars To Go Inc., a public company that provides turnkey video centers to convenience stores and is the largest home video operation in the U.S.—made optimistic projections as to the industry's future growth.

Twenty-eight million VCRs, representing a household penetration factor of 30%, have already been sold in the U.S., Atchity said. By the end of this year, that figure is expected to rise to 47% and is predicted to jump to 70%-80% by 1988-1989, he said.

Further, said Atchity, the home video industry should, by the end of this year, break the \$5 billion revenue mark, finally surpassing theatrical films in total revenues.

According to Atchity, the industry's future depends mainly on rental, not sell-through, and most of the business will come through neighborhood convenience stores and "super-video-stores." This development, he said, will occur at the expense of both chain and video specialty outlets.

## 'There's enough business out there for all of us'

Between 1984 and 1985, the convenience store share of the video rental market grew from 5% to 11%, according to Atchity. He predicted the share will jump to 20% by the end of 1986.

Said Atchity: "Convenience stores are open 24 hours a day, seven days a week. They have neighborhood locations, heavy consumer traffic, and with their fast turn-around, they are primarily selling the most valuable consumer commodity—time."

Barrie Bergman, president and CEO of Record Bar, the North Carolina-based 127-store music and video retail chain, did not dispute Atchity's depiction of the rising role of the convenience store. But, he said, "A lot of people have pre-

dicted a mass shake-out of mom-and-pop stores. It simply hasn't happened. There's enough business out there for all of us."

While the mom-and-pop stores "don't do very well, compared to the dedicated video outlet, there's so many people who want to rent, they'll stay in business," said Bergman.

Bergman said that his stores, which are located in shopping malls and do not rent videos, are doing "all right" sell-through business, but he expressed a desire to see more product coming through with lower prices to stimulate faster stronger sales. "Under \$15 would be ideal for us," he said. "With prices as they are now, consumers really haven't been given the chance to choose between sale and rental."

Austin Furst, chairman of Vestron Video, compared the rental vs. sale home video situation to the development of the book industry.

Early in the '50s, he said, commercial rental book libraries were common and coexisted with bookstores until they were gradually phased out. The key, said Furst, is getting the price points lower.

"At \$29.95 for a cassette, which is considered a low price, you're still going to have trouble when you get to 99 cents or even \$5 for a rental," he said. "But, get the cassette to \$9.95, and . . ."

Furst said sales activity for the industry represented 15% of total revenues last year, but 28% this year.

The panelists discussed problems that loom on the horizon for home video. None said they were afraid of infringement on their business by pay-per-view cable services, which are still in their infancy.

"Pay-per-view will have to compete with 99 cent rentals, not \$5 rentals," said Atchity. "The cable operator will have to be able to maintain extremely low costs in order to compete."

The problem of piracy, which could be a long-term time bomb, was addressed by William Nix, director of the MPAA antipiracy division.

"Pirates are the innovators and pioneers in this business, and innovators are struggling to keep up with them," he said. While the problem of pirated videocassettes is at its most extreme in Japan, where it represents an estimated \$500 million to the American business community every year," Nix cited the rest of the Far East, the Middle East, and much of Latin America as also being hot spots.

One way of combating piracy is to shorten the exclusivity windows before a movie gets from the theater to home video release. "Longer windows are an invitation to piracy," said Nix. "In effect, the pirates have forced the windows to close sooner."

He conceded that this could produce the effect of "making home video grow faster" by getting more product into video stores sooner.

# ...Touche Ross...

**EVERYBODY'S IN SHOW BUSINESS:** Big 8 accounting firm Touche Ross is the latest outfit to take advantage of two of the decade's major trends: home video and tax reform. The company's forthcoming "Touche Ross Video Tax Guide 1987" is the latest title to get into the growing home video tax guide market. Billed as a "step-by-step, easy-to-reference financial planning text," the title will be distributed by MasterVision Inc. in VHS and Beta formats, with a laser disk edition to follow. Suggested list price in \$29.95. And yes, the company's accountants appear on camera.

**FORBES FINDS WESTWOOD ONE:** Forbes magazine, which has made the compiling of lists into a biweekly art form, recently picked Westwood One as one of the "200 best small companies in America." The Los Angeles-based radio firm, the largest producer and distributor of nationally sponsored radio programs and parent company of the Mutual Broadcasting System, was 39th on the magazine's Nov. 3 list and the only broadcast group included. The magazine's parameters included a minimum five-year average return on equity of just under 11% and at least a 10% return on equity for the last year. Companies also needed an average annual gain in earnings per share of at least 3% and a five-year average annual sales growth of 6% or better. Westwood One had a five-year return on equity of 27.9% and an 18% return on equity during the past 12 months. Its earnings-per-share growth rate during the last five years has been 73%.

## Color Systems Sees Green With \$35 Million Raised

BY FRED GOODMAN

**NEW YORK** Film buffs may have mixed emotions about the new VSA/Color Systems computer colorization of existing black-and-white film libraries, but Wall Street is solid. In the last few months Color Systems Technology Inc. (NASDAQ: CSTR) has raised more than \$35 million via a combination of stock offerings and convertible subordinated notes, even though the company has never made money.

Based in Marina Del Rey, Calif., Color Systems owns and operates a computer process for color-converting black-and-white feature films and television episodes to broadcast-quality color videotape.

Much of Color Systems' capital-raising revolves around moving the company from a work-for-hire film market participation position. In the prospectus for an August offering, Color Systems noted that historically almost all of its contracts for color-conversion services have been on a fixed-payment basis. But in the future, the company "intends to seek a participatory interest in the revenues generated by the movies and television series it color-converts for others," according to the prospectus.

In October, Color Systems took a big step in that direction: A private placement of \$15 million worth of 9% convertible subordinated notes with General Electric Pension Trust was completed, with proceeds to be used for the acquisition of a small film library.

The library, formerly owned by Alan Enterprises Inc., includes 72 black-and-white and 29 color feature films, the 52-episode Abbott & Costello black-and-white television series, and other items. The company will color-convert the TV series and several of the films for

distribution. Although the exact nature of the distribution plans has yet to be made public, Color Systems said it will either create its own marketing division or hire an outside distribution company to license its properties.

## 'Company seeks movie revenues'

Additionally, Color Systems says it will license its color-conversion process to companies outside the U.S.

Color Systems, which began in 1981 as an equipment-leasing company named Federal Data Processing Corp., only moved into its present business area in 1983. As of its August prospectus, the company had yet to show a profit, and predicted it would "continue to incur substantial additional losses at least through the quarter ended Dec. 31, 1986."

Calling itself still in the "development stage," Color Systems says its ability to generate future profits is reliant on its ability to expand its facilities enough to handle conversion on a commercial scale. The August prospectus, which raised nearly \$16 million for the company, is to be applied largely toward expanding the company's production facilities.

With a history devoid of profits, the success of Color Systems' stock appears to be based solely on the perceived future viability of the company's owned technology. And, since the net tangible book value of the company in June was \$87,912, or 2 cents per share, the recent public offering was made at \$26 per share. Since then, Color Systems has traded as high as \$29, and closed Nov. 4 at \$22 1/2, up 7%.

# MARKET ACTION

BILLBOARDCharts THE TOP ENTERTAINMENT STOCKS

COURTESY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas, New York, N.Y. 10018, (212) 713-2000

Company	Sub/10/86	Close 10/28	Change
<b>NEW YORK STOCK EXCHANGE</b>			
American Can	564.1	87 1/2	+1 1/2
Amstar	28.5	14 1/2	-1/2
CBS Inc.	281.2	133 1/2	+1 1/2
Comcast	286.5	31 1/2	+1/2
Capital Cities Communications	145.6	26 3/4	+7 1/2
Coca Cola	2508.8	37 1/2	+1/2
Wax Corp.	135.1	43 1/2	+1/2
Entertainment Weekly	892.2	59 1/4	+4 1/2
Walt Disney	252.1	31 1/2	+1/2
Gulf & Western	77.5	64 1/2	+2 1/2
Wendover	150.8	44 1/2	+1/2
MCA Inc.	150.8	44 1/2	+1/2
MGM-UA	548.6	10 1/2	+1/2
Orion Pictures Corp.	387.8	12 1/2	+1/2
Sony Corp.	444.3	22 1/2	+1/2
Laird Electronics	72.7	11 1/2	+1/2
Vestron Inc.	87.3	6 1/2	+1/2
Viacom	161.0	21 1/2	+1/2
Warner Communications	816.8	23 1/2	+1 1/2
Westinghouse	249.2	56 1/2	+1 1/2
<b>AMERICAN STOCK EXCHANGE</b>			
Comcast	104.9	9 1/2	+1/2
Lamar/Telepictures	104.9	9 1/2	+1/2
New World Pictures	80.1	12 1/2	+1/2
Price Communications	61.2	10 1/2	+1/2
United Artists	82.9	12 1/2	+1/2
United Video	6.1	9 1/2	+1/2
Phonograph Entertainment	116.9	19 1/2	+1 1/2

Company	Over the Counter	Open	Close	Change
Crazy Eddie	71.9	15	15	-1/2
Infinity Broadcasting	12.2	12	12	-1/2
New World Pictures	11.1	11	11	-1/2
Lin Broadcasting	51.7	51 1/2	51 1/2	+1/2
Laboratory Enterprises	11.1	11	11	+1/2
Maine Communications Group	11.1	11	11	+1/2
Prairie Entertainment Corp.	5	5	5	-1/2
Recreation Corporation	9.2	9	9	-1/2
Revere Communications	9.2	9	9	-1/2
Seaside Music Network Inc.	80.0	80	80	+1/2
Scripps Howard Broadcasting	18.0	18	18	+1/2
Spectrum Music	8.0	8	8	+1/2
Spac Music Corp.	17.0	17	17	+1/2
Tri Star Music Corp.	17.0	17	17	+1/2
Walt Disney	5.0	5	5	+1/2
Walt Disney Video Inc.	27.0	28 1/2	28 1/2	+1/2
Westwood One	27.0	28 1/2	28 1/2	+1/2

**Billboard. HOT 100. SALES & AIRPLAY™**

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart

THURS. WETA		LAST WEEK		TITLE	ARTIST	NOTED
1	4	1	1	AMANDA	BOSTON	1
2	4	2	2	HUMAN	THE HUMAN LEAGUE	1
3	2	3	3	I DIDN'T MEAN TO TURN YOU ON	ROBERT PALMER	1
4	5	4	4	TRUE BLUE	MADONNA	1
5	6	5	5	TAKE ME HOME TONIGHT	EDIE MONY	1
6	7	6	6	YOU GIVE LOVE A BAD NAME	BOB JOY	1
7	9	7	7	WORD UP	CAMEO	1
8	1	8	8	THE RAIN	GRAN "JUICE" JONES	1
9	3	9	9	TRUE COLORS	CYNTH LAUPER	1
10	12	10	10	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	1
11	15	11	11	FLY BE OVER YOU	TOTO	1
12	13	12	12	LOVE WILL CONQUER ALL	LIONEL RICHIE	1
13	18	13	13	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	1
14	17	14	14	I AM BY YOUR SIDE	COREY HART	1
15	19	15	15	THE WAY IT IS	BUCCIERI HORNBY & THE RANGE	1
16	11	16	16	EMOTION IN MOTION	RIC OCEAR	1
17	8	17	17	SWEET LOVE	ANITA BAKER	1
18	18	18	18	JUMPIN' JACK FLASH	ARETHA FRANKLIN	1
19	22	19	19	TO BE A LOVER	BILLY IDOL	2
20	29	20	20	EVERYBODY HAVE FUN TONIGHT	WING CHUNG	2
21	10	21	21	TYPICAL MALE	TINA TURNER	2
22	31	22	22	STAND BY ME	BEN E. KING	2
23	33	23	23	WALK LIKE AN EGYPTIAN	BINGLES	2
24	25	24	24	FREEDOM OVERFILL	STEVE WINWOOD	2
25	29	25	25	SOMEONE'S OUT THERE	TRUMPCH	2
26	21	26	26	ALL CRIED OUT	LISA LISA & CULT JAM WITH FILL FORCE	2
27	18	27	27	WHAT ABOUT LOVE	TIL TUESDAY	2
28	26	28	28	(FOREVER) LIVE AND DIE ORCHESTRAL	MANDELVINES IN THE DARK	2
29	16	29	29	DON'T GET ME WRONG	THE PRETENDERS	2
30	—	30	30	WHEN I THINK OF YOU	JANET JACKSON	3
31	—	31	31	SHAKE YOUR BODY	GREGORY ARBO IT	3
32	19	32	32	WILD WILD LIFE	TALKING HEADS	3
33	28	33	33	TWO OF HEARTS	STACEY Q	3
34	—	34	34	WELCOME TO THE BODMTOWN	DAVID & DAVO	4
35	37	35	35	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	4
36	—	36	36	NOTORIOUS	OURAN OURAN	3
37	—	37	37	LAGY SOUL	THE TEMPTATIONS	3
38	24	38	38	HEARTBEAT	DO JOHNSON	3
39	—	39	39	CHEST LA VIE	ROBBIE NEUL	4
40	—	40	40	MIDAS TOUCH	MIDNIGHT STAR	4

THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
1	1	AMANDA	BOSTON	1
2	2	HUMAN	THE HUMAN LEAGUE	2
3	3	TRUE BLUE	MADONNA	3
4	6	TAKE ME HOME TONIGHT	EDDIE MEE	5
5	7	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	7
6	9	YOU GIVE LOVE A BAD NAME	BOB JOY	5
7	5	I GON'T MEAN TO TURN YOU ON	ROBERT PALMER	6
8	11	WORD UP	CAMEO	7
9	12	HIP TO BE SQUARE	HUEY LEWIS & THE NEW 3	11
10	4	TRUE COLORS	CYNDI LAUPER	10
11	12	I'LL BE OVER YOU	TOTO	12
12	10	THE RAIN	ORAN "JUICE" JONES	9
13	17	THE WAY IT IS	BRUCE HORSBLY & THE RANGE	14
14	16	LOVE WILL CONQUER ALL	LIONEL RICHIE	13
15	18	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	26
16	18	WALK LIKE AN EGYPTIAN	BANGLES	26
17	25	EMOTION IN MOTION	RIC OCASER	28
18	8	TYPICAL MAE	TINA TURNER	25
19	23	TO BE A LOVER	BILLY IDOL	10
20	18	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	26
21	18	SWEET LOVE	ANITA BAKER	23
22	18	FREEDOM OVERSPILL	STEVE WINWOOD	26
23	18	I AM BY YOUR SIDE	COREY HURT	26
24	12	NOTORIOUS	DURAN DURAN	23
25	19	YOU KNOW I LOVE YOU... DON'T YOU?	HOWARD JONES	28
26	19	DON'T GET ME WRONG	THE PRETENDERS	27
27	33	STAND BY ME	BEN E. KING	26
28	18	(FOREVER) LIVE AND DIE	ORCHESTRAL MANOEUVRES IN THE DARK	26
29	18	WHEN I THINK OF YOU	JANET JACKSON	29
30	34	IS THIS LOVE	SURVIVOR	38
31	30	WHAT ABOUT LOVE	THE TEASDAYS	39
32	30	LAND OF CONFUSION	GLINIS SMITH	37
33	35	WILD WILD LIFE	TALKING HEADS	33
34	37	C'EST LA VIE	ROBBIE NEVIL	35
35	40	SHAKE YOU DOWN	GREGORY ABBOTT	31
36	39	FOOLISH PRIDE	QARTL HALL	39
37	—	LOVE IS FOREVER	BILLY OCEAN	38
38	—	CONTROL	JANET JACKSON	41
39	—	VICTORY	KOOL & THE GANG	41
40	22	GIRL CAN'T HELP IT	CHERRY LIP	44

**HOT 100 SINGLES**  
**BY LABEL**

A ranking of distributing labels by the number of titles they have on the Hot 100 chart

LABEL	NO. OF TITLES ON CHART
CDL LUMBAR (12)	13
Def Jam (1)	
WARNER BROS. (3)	12
Geffen (5)	
Sire (3)	
Island (1)	
EPIC (5)	9
Blacksheep/CBS Associated (1)	
Careere (1)	
Portrait (1)	
Scotti Bros. (1)	
ATLANTIC (7)	8
Island (1)	
CAPITOL	8
A&M (5)	7
A&M/Virgin (2)	
MCA (6)	7
I.R.S. (1)	
POLYGRAM	6
Mercury (3)	
Atlanta Artists (1)	
London (1)	
Polydor (1)	
RCA (5)	6
Jive (1)	
Arista (3)	5
10 (1)	
Jive (1)	
ELEKTRA (4)	5
Sole (1)	
SOUL-AMERICA (1)	4
Manhattan (3)	
MOTOWN (3)	4
Gorby (1)	
CRYSTALS	3
CHRYSLER	3
PROFILE	1
RHINO	1

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**HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**[illegible]

40 WELCOME TO THE DOWNTOWN  
(Joe Insipid, ASCAP/ASCAP, BMI, ASCAP, BMI, ASCAP)  
C/OVIL

41 WHAT ABOUT LOVE  
(Jefferson LAR, ASCAP/74 Tunes, ASCAP) C/OVIL, BMJ

42 WHEN I THINK OF YOU  
(Pats Tunes, ASCAP) BMJ

43 WHEN THE IRON COMES DOWN  
(Phonetic ASCAP/ASCAP/Thousand Miles Long, ASCAP)  
C/OVIL

44 YOU DON'T HEAR ME  
(Holland, BMI/ASCAP, ASCAP) BMJ

45 WILD BEELD LIFE  
(Holland, ASCAP) BMJ

46 WILL YOU STILL LOVE ME  
The Beach, BMI/ASCAP/Young Love/Young Music  
Co., BMI/ASCAP, BMI/Young Music's Co.,  
BMI/ASCAP, ASCAP

47 WORKING UP  
(The Sailing Ship, ASCAP/Phonetic, ASCAP/Butler  
Inc., BMI/Phonetic/Young Love/Young Music  
Co., BMI) C/OVIL

48 WOULD GET IN THE WAY  
(George Armstrong, BMI/ASCAP) BMJ

49 YOU'RE BE LIVING  
(Holland, ASCAP/Block Songs, ASCAP)  
C/OVIL

50 YOU GAVE LOVE A BAD NAME  
(Ries, Jaz, ASCAP/ASCAP/ASCAP/Apt, ASCAP)  
ASCAP, ASCAP, ASCAP, ASCAP, ASCAP

51 YOU GOT ME FEEL  
(ASCAP) C/OVIL

52 YOU KNOW I LOVE YOU... DON'T YOU?  
(Howard Jones Ltd., PMS/Warner-Lambert, BMI)  
BMI

**SHEET MUSIC AGENTS**  
are listed for musical and sheet music.

are listed or piano/vocal sheet music copies  
and may not represent mixed folio rights.

APR April Briskwood	CPF Constellation Pictures
ALM Almo	HAN Hansen
B-M Between Mills	HL Hal Leonard
B-3 Big Three	IMM Ivan Nogoli
BP Bradley	MCA MCA
CHA Chappell	PSP Peet Southern
CLM Cherry Lane	PLY Plymouth
CPI Cuneo	WBM Warner Bros.



**Top Talent.** Industry notables gather for the annual a&r/producers luncheon sponsored by the New York chapter of NARAS. At top, Martin Bookspan, left, presents a special plaque to Billboard executive editor is Horowitz in recognition of the many classical recordings he has produced during his career. At center, honorees Jerry Lieber, Jerry Wexler, and Mike Stoller, from left, pose with Atlantic Records chairman Ahmet Ertegun. Bottom, singer Arthur Prysock, center, and master of ceremonies Milt Gabler, right, present an award to veteran producer Henry Glover. A posthumous award went to the late musicologist and BMI executive Russ Sengstack.



**MCA Meet.** MCA Records' top brass gathers at the company's recent five-day sales and promotion convention in La Quinta, Calif. Above, MCA executives pose with members of newly signed band the Breakfast Club at a breakfast hosted by the band. Attired in nightshirts for the occasion are, from left, group members Gary Burke and Stephen Bray; MCA senior vice president of black music Jherrell Busby; group member Dan Gilroy; MCA national vice president of a&r Steve Moir; group member Eddie Gilroy; and MCA executive vice president of marketing and promotion Richard Palmese. At center, John Burns, left, senior vice president for MCA Distributing, chats with Motown Records president Jay Lasker. Below, forecasting a happy future for MCA and I.R.S. are, from left, MCA executive vice president of marketing and promotion Richard Palmese, MCA Music Entertainment Group president Irving Azoff, MCA president Myron Roth, and I.R.S. chairman Miles Copeland. The phrase was borrowed from I.R.S. recording act Timbuk 3.





# lifelines

## BIRTHS

Boy, William Brendan, to Paul and Kay-Cee Dunn, Oct. 4 in Nashville. He is a guitarist. She is professional manager for Southwing Music.

Boy, Kyle Jay Heinrich, to Roger and Jeanne Prillaman, Oct. 5 in Champaign, Ill. He is an entertainment attorney and keyboardist with Pogo Records' Captain Rat & the Blind Rivers. She is a songwriter, dancer, and cellist.

Boy, Lucas Andrew, to Terry and Peggy McMillan, Oct. 19 in Nashville. He is a recording artist and session musician.

Boy, Austin Stewart, to Rod and Lisa Huff, Oct. 21 in Los Angeles. He is director of national fulfillment and operations administration for Capitol Records Inc.

Girl, Sarah Lynn, to Mark and Mary Vidueich, Oct. 25 in Sacramento, Calif. He is warehouse operations for MTS/Tower Records. She is advertising production coordinator for Tower Records.

## MARRIAGES

Jerry Greenberg to Joanna Pontis, Oct. 24 in Los Angeles. He is president MGM/UA Music Group.

## DEATHS

Ronald S. Koss, 51, of cancer Oct. 17 in Los Angeles. He was a television and motion picture producer and founding president of the Beatles.

Panel is bullish on the future of home video, see page 92

# New Companies

Stephen Priest Enterprises, formed by Stephen Priest. A company geared to servicing a broad range of clients who need creative input. 9-11 Grosvenor St., Neutral Bay 2089, Australia; 02-953-8055.

Cut-Up! Records, a division of Charger International, formed by Todd Brown. A new rap label handling street music. First release is "Casper The Friendly Rapper" by Todd & Frank Cash-D. P.O. Box 17590, Philadelphia, Pa. 19106; 215-467-4357.

Mighty Boy Records, formed by Moira Bennett. Company will serve as both a custom pressing operation

for independent bands and labels as well as a venture for Bennett to develop artists and produce in Australia and overseas. 82 Myrtle St., First Floor, Chippendale 2006 NSW Australia; 02-696-3877.

Carey Promotional Products Co., formed by Joe Carey. Company will specialize in custom integrated merchandise for promotional and giveaway campaigns. 24-60 Crescent St., Astoria, N.Y. 11012; 718-726-5242.

Bly, Bly & Mason, a music publishing and production company, formed by Mel Bly, Stan Bly, and Jeanie Mason. 9111 Sunset Blvd., Los Angeles, Calif. 90069; 213-274-2257.

les' Apple Records company. In his earlier years, he served as European head of Riverside Records in Switzerland, president of MGM Records in the U.S., and chairman of Warner Bros. Records in the U.K. Kass is survived by three sons, a daughter, his parents, a sister, and a brother.

Thorger Stubb, 42, of cancer Oct. 22 in Narvik, Norway. He was a jazz guitarist whose work and recording with such greats as Lee Konitz, Doug Raney, Art Farmer, and Bert Rosenfield received critical praise throughout the U.S. and Europe. Stubb had recently signed with Cadence Jazz Records in New York, and his first American product, "Rhythm-A-Ning," was to be released Nov. 1. A second recording with Doug Raney and Art Farmer is set for 1987 release. Stubb—whose debut recording, "Notes," won the 1981 Spellemann Prize for the best Norwegian jazz record of the year—was committed to the art of creative improvised music. He is survived by his wife, Grete, and a son.

Sippie Wallace, 88, Nov. 1 in Detroit. She was an early and best-selling blues singer who recorded for Okeh Records in the '20s and '30s. Despite her early success, Wallace had a checkered career. She left blues for gospel in the '30s, returned to the idiom in the '60s, and enjoyed a revival of her music when Bonnie Raitt recorded her songs and toured with her in the '70s. With the aid of Raitt, she made her return as a recording artist in 1983, with an album for Atlantic Records. She is survived by a granddaughter.

Eddie "Lockjaw" Davis, 63, of kidney failure Nov. 3 in Culver City.

Calif. He was a tenor saxophonist best known for his work with the Count Basie band, an on-and-off association that lasted from 1952 to 1973. Born in New York, Davis was a leading practitioner of the hard-blowing sound influenced by Coleman Hawkins. Although he emerged in the big band era, working with Cootie Williams, Louis Armstrong, Andy Kirk, and Lucky Millander, many of Davis' finest recordings were made in the small-band setting of the 50s. His most recent recordings as a leader were for Pablo Records.

# Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

## NOVEMBER

Nov. 12-16, 81st Audio Engineering Society (AES) Convention, Los Angeles Hilton and the Los Angeles Convention Center, Los Angeles, Calif. 213-461-2355.

Nov. 20-22, Billboard's Eighth Annual Video Music Conference, Sheraton Premiere Hotel, Universal City, Calif. Jim McCullough, 213-275-7040.

Nov. 21, Platinum Factory Seminar Series VII—The Emergence Of The Independent Label And Production Company As Hit-makers, Hilton Holiday Towers, Brooklyn, New York. Ed Adams, 718-636-1401.

Nov. 25, International Radio And Television Society (IRTS) Newsletter Luncheon, Waldorf-Astoria, New York, N.Y. 212-867-6650.

Nov. 29, The Broadcast Entertainment Seminar, Hyatt Regency, Kansas City, Mo. Greg Schaeffer, 913-829-6600.

## JANUARY

Jan. 5, Dynasty Records' Rapper's Rap-Off Finals, Atlanta Civic Center, Atlanta. Anthony Stenson, 404-792-3912.

Jan. 21, Rock And Roll Hall Of Fame Foundation Second Annual Induction Dinner, Waldorf-Astoria, New York. Christopher Johnson, 212-621-3300.

## FEBRUARY

Feb. 10-13, Performance Magazine's 7th Annual Summit Conference, Fairmont Hotel, New Orleans, La. Shelly Brimacombe, 512-338-9444.

# FOR THE RECORD

A photo in last week's issue on the signing of Toby Reed to RCA Records should have identified Nat Weiss as president of Nemperor Records and Ron Geddis as the band's manager.

In a photo caption in the Nov. 8 issue, the sweater was misidentified. Billboard regrets the error.

Taking it On The Road. WEA international chairman and co-chief executive officer Nesuhi Ertegun, center, and company spokesman Pete, second left, congratulate Al Jarreau on his recent performance for some 400 delegates at the company's 1986 Roadshow stop in Montreux, Switzerland. Pete's lifetime coach, Professor Julio Mazzei, looks on.

# WARNERS PLATINUM CERTIFICATIONS

(Continued from page 2)

1972, 2 million.  
Doobie Brothers, "The Captain & Me," 1973, 2 million.

Jimi Hendrix, "Are You Experienced," Reprise, 1967, 2 million.  
Jimi Hendrix, "Smash Hits," Reprise, 1969, 2 million.

Peter, Paul & Mary, 1962, 2 million.  
Sena & Crofts, "Greatest Hits," 1975, 2 million.

Neil Young, "After The Gold Rush," Reprise, 1970, 2 million.

Platinum Albums

Black Sabbath, "Black Sabbath," 1970, its fourth.

Black Sabbath, "Paranoid," 1971, its fourth.

Black Sabbath, "Master Of Reality," 1971, its fifth.

Black Sabbath, "Volume 4," 1972, its sixth.

Black Sabbath, "Sabbath Bloody Sabbath," 1974, its seventh.

"Bill Cosby Is A Very Funny Fellow, Right?" 1964, his first.

Bill Cosby, "I Started Out As A Child," 1964, his second.

Bill Cosby, "Wonderfulness," 1966, his third.

Bill Cosby, "The Best Of Bill Cosby," 1969, his fourth.

Jimi Hendrix, "Are You Experienced," Reprise, 1967, his first.

Jimi Hendrix, "Axis: Bold As Love," Reprise, 1968, his third.

Jimi Hendrix, "Electric Ladyland," Reprise, 1968, his third.

Jimi Hendrix, "Smash Hits," Reprise, 1969, his fourth.

Alice Cooper, "Killer," 1971, his first.

Alice Cooper, "Billion Dollar Babies," 1973, his second.

Alice Cooper, "Greatest Hits," 1974, his third.

Doobie Brothers, "Toulouse Street," 1972, their fifth.

Doobie Brothers, "The Captain & Me," 1973, their sixth.

Doobie Brothers, "What Were Once Vices Are Now Habits," 1974, their seventh.

Neil Young, "Everybody Knows This Is Nowhere," Reprise, 1969, his second.

Neil Young, "After The Gold Rush," Reprise, 1970, his third.

Neil Young, "Harvest," Reprise, 1972, his fourth.

America, "America," 1972, its first.

America, "History," 1975, its second.

Deep Purple, "Machine Head," 1972, its second.

Deep Purple, "Made In Machine," 1973, its third.

Grateful Dead, "Workingman's Dead," 1970, their first.

Grateful Dead, "American Beauty," 1970, their second.

Gordon Lightfoot, "Sundown," 1974, his second.

Gordon Lightfoot, "Gord's Gold," 1975, his third.

Joni Mitchell, "Ladies Of The Canyon," Reprise, 1970, her first.

Joni Mitchell, "Blue," Reprise, 1971, her second.

Peter, Paul & Mary, "The Beat Of Peter, Paul & Mary," 1970, their second.

Peter, Paul & Mary, 1962, their first.

James Taylor, "Sweet Baby James," 1970, his third.

James Taylor, "Mud Slide Slim And The Blue Horizon," 1971, his fourth.

Association, "Greatest Hits," 1968, its first.

Fleetwood Mac, Reprise, 1975, its fourth.

Foghat, "Fool For The City," Bearsville, 1975, its second.

Arlo Guthrie, "Alice's Restaurant," Reprise, 1967, his first.

Seals & Crofts, "Greatest Hits," 1975, their first.

Frank Sinatra, "Greatest Hits!" Reprise, 1968, his first.

Gary Wright, "The Dream Weaver," 1975, his first.

"Camelot" soundtrack, 1967.

				Compiled from a national sample of retail store, one-stop, and rack sales reports	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER • DISTRIBUTING LABEL (s) • (PUG. LIST PRICE)*	TITLE
				<b>** NO. 1 **</b>	<b>THIRD STAGE</b>
1	1	1	5	BOSTON MCA 8158 (R) 922	3 weeks at No. One
2	2	2	10	BON JOVI • MERCURY 830294 (P) POLYGRAM (CD)	SLEEPY WHEN WET
3	3	3	10	NUFY LEWIS & THE NEWS CHRYSLER 40 41334 (R) (CD)	FOHE!
4	5	8	7	CYNOL LAUPER PORTFOLIO 40 40333 (PNC) (CD)	TRUE COLORS
5	4	5	8	TINA TURNER • CAPITOL PJS 125 30 (R) (CD)	BREAK EVERY RULE
6	6	7	12	LIONEL RICHIE • • WOODMILL 61504 (R) (CD)	DANCING ON THE CELIN
7	8	6	18	STEVE WINWOOD • ISLAND 25442 WAINWIR BROS (R) (CD)	BACK IN THE HELIXE
8	7	4	24	SOUNTRACK • • COLUMBIA SC 40322 (R) (CD)	TOP GUN
9	9	11	14	BILLY JOEL • • COLUMBIA 40 40402 (CD)	THE BRIDGE
10	11	10	18	MADONNA • • WME 25442 WAINWIR BROS (R) (CD)	TRUE BLUE
11	12	13	10	PAUL SIMON WAINWIR BROS 25447 (R) (CD)	GRACELAND
12	10	9	23	RUN-O.M.C. • • PROCLAY 1237 (R) (CD)	RAISING HELL
13	14	15	6	IRON MAIDEN • CANTLEY 517324 (R) (CD)	SOMEWHERE IN TIME
14	13	12	17	JANET JACKSON • • A&M SP 5104 (R) (CD)	CONTROL
15	20	21	8	CAMEO ATLANTA 401515 6 30 265 (P) POLYGRAM (CD)	WORD UP
16	18	19	31	ANITA BAKER • • ELEXTRA 80444 (R) (CD)	RAPTURE
17	17	18	7	TALKING HEADS • WME 25512 WAINWIR BROS (R) (CD)	"TRUE STORIES"
18	15	14	21	GENESIS • • ATLANTIC 811441 (R) (CD)	INVISIBLE TOUCH
19	90	—	9	BILLY IDOL CHRYSLER 40 41314 (R)	WHIPPLASH SMILE
20	16	16	16	CINDERELLA • • MERCURY 300076 (P) POLYGRAM (CD)	NIGHT SONGS
21	24	27	23	BOBBY HORNSBY & THE RANGE • • RCA A&L 81004 (R) (CD)	THE WAY IT IS
22	23	26	16	EDDIE MAYER COLUMBIA 40 40016 (CD)	CANT HOLD BACK
23	16	16	16	DAVID LEE ROTH • WAINWIR BROS 25470 (R) (CD)	EAT EM AND SMILE
24	22	22	52	ROBERT PALMER • • ISLAND 90471 ATLANTIC (R) (CD)	RIPTIDE
25	16	35	9	THE HUMAN LEAGUE • A&M VIRGIN 50 51 29 (A&M) (R) (CD)	CRASH
26	16	33	9	RATT ATLANTIC 81133 (R) (CD)	DANCIN' UNDERCOVER
27	16	40	9	LUTHER VANDROSS • PNC 40415	GIVE ME THE REASON
28	23	23	28	PETER GABRIEL • GEFEN 61503 WAINWIR BROS (R) (CD)	SO
29	23	86	10	DOO JOHNSON • PNC 40416	HEARTBEAT
30	27	25	16	EURHYTHMICS • • RCA A&L 5847 (R) (CD)	REVENGE
31	16	38	1	RIC OCCAS • GEFEN 61504 WAINWIR BROS (R) (CD)	THIS SIDE OF PARADISE
32	26	26	9	JOHN FOGARTY • WME 25447	EYE OF THE ZOMBIE
33	33	36	14	TRIMPH • • RCA 5716 (R) (CD)	THE SPORT OF KINGS
34	88	16	27	BILLY OCEAN • • WME 81 8449 ATLANTA (R) (CD)	LOVE ZONE
35	16	35	16	GLASS TIGER • MONMANTAN 51 53032 NEW AMERICA (R) (CD)	THIN RED LINE
36	29	29	26	R.E.M. • • R.S. 5713 (A&M) (R) (CD)	LIFE'S RICH PAGEANT
37	16	28	86	WEN HALEN • • WAINWIR BROS 25304 (R) (CD)	\$150
38	41	41	16	THE MONKEES • • PNC 40317	THEN & NOW... THE BEST OF THE MONKEES
39	NEW	9	THE PRETENDERS • WME 25456 WAINWIR BROS (R) (CD)	GET CLOSE	
40	40	40	26	JOURNEY • • COLUMBIA 40 39198 (CD)	RAISED ON RADIO
41	20	32	52	MIAMI SOUND MACHINE • • PNC 40313 (CD)	PRIMITIVE LOVE
42	16	49	9	SOUNTRACK ATLANTIC 81617 (R) (CD)	STAND BY ME
43	16	16	9	CHICAGO WAINWIR BROS 25309 (R) (CD)	18
44	33	33	9	ORAN "JUICE" JONES • • J&M COLUMBIA 40 40317 (COLUMBIA)	JUICE
45	44	16	9	ALABAMA • • RCA 8448 (R) (CD)	THE TOUCH
46	84	16	16	PETER CETERA WAINWIR BROS 25474 (R) (CD)	SOLITUDE/SOLITAIRE
47	94	86	15	TOTO COLUMBIA 40 40273 (CD)	FAHRENHEIT
48	48	26	23	DAVID & DONAVAN • • PNC 40314 (R) (CD)	BOCMTOWN
49	51	86	6	LINDA RONSTADT ASYLUM 40471 14 14 ELEXTRA (R) (CD)	FOR SENTIMENTAL REASONS
50	42	16	16	BOB SEGER & THE SILVER BULLET BAND • • CAPITOL PJS 12310 (R) (CD)	LIKE A ROCK
51	29	29	6	ORCHESTRAL MANOEUVRES IN THE DARK • A&M VIRGIN SP 5144 A&M (R) (CD)	THE PACIFIC AREA
52	86	16	16	QUIET RIOT • • PNC 40321 (EPIC) (CD)	QUIET RIOT III
53	52	39	86	WHITNEY HOUNSTON • • A&M RCA 8212 (R) (CD)	WHITNEY HOUNSTON
54	70	100	3	WANG CHUNG • GEFEN 61504 24115 WAINWIR BROS (R) (CD)	MOON

THIS WEEK	LAST WEEK	2 WKS. AGO	WAS ON CHART	ARTIST	ALBUM	TITLE
				B. NUMBER • DISTRIBUTING LABEL (CUG, LIST PRICE)*		
55	58	60	5	COREY NAR	EMI AMERICA INC 17217 (9.98)	FIELDS OF FIRE
56	77	107	3	HOWARD JONES	EXTRA 60499 (9.98)	ONE TO ONE
57	62	65	4	TIL TUESDAY	EPIC INC 40314 (7.98)	WELCOME HOME
58	44	44	6	YNGWIE J. MALMSTEEN	MERCURY 633 073-1 (POLYGRAM (C))	TRIOLOGY
59	47	34	14	BANANARAMA	COLUMBIA BIC 40039 (9.98)	TRUE CONFESSIONS
60	67	73	5	ALICE COOPER	KAMA 5761 (8.98)	CONSTRUCTOR
61	61	64	5	BILLY SQUER	CAPTROL P/C 24843 (9.98)	ENOUGH IS ENOUGH
62	49	43	11	ARTY NALL	KCA AL-71396 (9.98)	THREE HOURS IN THE HAPPY ENDING MACHINE
63	79	—	2	BERLIN	GEFFEN (S) 24121 • WARNER BROS. (8.98)	COUNTY THREE AND PRAY
64	65	66	9	VINNIE VINCENT	INVASION CHRISLAYS B/FV 41529	VINNIE VINCENT INVASION
65	60	61	14	THE SMITHERS	CHONGA ST 73208 (CAPTROL (8.98)) (C)	ESPECIALLY FOR YOU
66	<b>NEW</b>	1	1	ARETHA FRANKLIN	ARISTA AL 4442 (9.98)	ARETHA
67	66	67	49	LISA LISA & CULT JAM WITH FULL FORCE	LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BIC 40135 (C/D)	LISA LISA & CULT JAM WITH FULL FORCE
68	56	55	13	GEORGE THOROGODOO AND THE GESTROYERS	EMI AMERICA ST 17214 (8.98)	LIVE
69	85	99	42	BANGLES	COLUMBIA BIC 40039 (9.98)	DIFFERENT LIGHT
70	71	87	5	JESSE JOHNSON'S REVUE	KAMA SP 5122 (8.98) (C/D)	SHOCKOACELA
71	45	45	50	THE OUTFIELD	A&M BIC 40037 (9.98)	PLAY DEEP
72	57	50	36	THE FABULOUS THUNDERBOLTS	CBS ASSOCIATED B/F 48094 (9.98) (C)	TUFF DUFF
73	121	—	2	H.A.S.P.	CAPTROL ST 12531 (8.98)	INSIDE THE ELECTRIC CIRCUS
74	76	85	3	A.A. WINNER	BROS 25501 (8.98)	SCOUNDREL DAYS
75	78	58	5	IGGY POP	KAMA SP 5145 (8.98) (C/D)	BLAH, BLAH, BLAH
76	28	16	16	PAUL MCCARTNEY	CAPTROL P/C 24843 (9.98) (C/D)	PRESS TO PLAY
77	100	119	9	GREGORY ABBOTT	COLUMBIA BIC 40437	SHAKE YOU DOWN
78	<b>NEW</b>	1	1	FREDDIE JACKSON	CAPTROL ST 12499 (8.98)	JUST LIKE THE FIRST TIME
79	86	90	9	TIMBUK 3	U.S. KAMA 57239-MCA (9.98)	GREETINGS FROM TIMBUK 3
80	16	72	16	ANDREAS VOLLENWEIDER	CBS MASTERWORKS B/F 42295 (9.98) (C)	DOWN TO THE MOON
81	67	91	6	MEGADETH	CAPTROL ST 12502 (9.98)	PEACE SELLS... BUT WHO'S BUYING?
82	83	29	27	THE MOODY BLUES	ATLANTIC 62919-1 (POLYGRAM (C))	THE OTHER SIDE OF LIFE
83	63	16	16	SIMPLY RED	EXLTRA 60458 (8.98) (C/D)	PICTURE BOOK
84	86	86	9	STACEY Q	ATLANTIC AL 81676 (8.98)	BETTER THAN HEAVEN
85	40	113	9	GENERAL PUBLIC	U.S. 5712-MCA (8.98)	HAND TO MOUTH
86	23	74	16	THE TEMPTATIONS	GOODY 62076-MOTOWN (S) (S)	TO BE CONTINUED
87	63	16	22	AC/DC	ATLANTIC 61650 (9.98) (C/D)	WHO MADE WHO
88	16	16	1	AMY GRANT	ATLANTIC SP 3102 (8.98) (C/D)	THE COLLECTION
89	100	119	9	STEVE EARLE	KAMA 5712 (8.98)	QUARTER TOWN
90	101	101	10	THE RAINMAKERS	MERCURY 630-214-1 (POLYGRAM (C))	THE RAINMAKERS
91	131	—	2	SURVIVOR	SCOTTI BROS. C/B ASSOCIATED B/F 40457 (9.98) (C)	WHEN SCENES COUNT
92	85	99	7	FIVE STAR KICK	ATLANTA 41918 (8.98)	SILK AND STEEL
93	58	101	23	THE CURE	ATLANTIC 60477 (8.98) (C/D)	STANDING ON THE BEACH
94	28	16	16	KENNY G	MUSTANG 61627 (8.98) (C/D)	DUOTONES
95	86	86	9	ELVIS COSTELLO & THE TRACERIES	COLUMBIA BIC 40518 (C/D)	BLOOD & CHOCOLATE
96	94	94	9	GEORGE BENNET	WARNER BROS. 25479 (8.98) (C/D)	WHILE THE CITY SLEEPS
97	86	82	16	NU SHOONZ	ATLANTIC 61647 (8.98) (C/D)	POOLSIDE
98	101	119	9	PETE TOWNSHEND	ATLANTIC 62040 99553 (ATLANTIC (8.98))	DEEP END LOVE
99	97	92	14	THE MONKEYS	REVENUE B/F 70140 (CAPTROL (8.98))	THE MONKEYS
100	103	105	89	PHIL COLLINS	A&M BIC 41240 (9.98) (C/D)	NO JACKET REQUIRED
101	94	86	53	ZZ TOP	A&M BIC 41240 (9.98) (C/D)	AFTERBURNER
102	77	70	14	NEIL YOUNG	GEFFEN (S) 24121 • WARNER BROS. (9.98) (C/D)	LANDING ON WATER
103	129	133	13	STRYPER	ANALOG ST 73217 (CAPTROL (8.98))	THE YELLOW AND BLACK ATTACK
104	<b>NEW</b>	1	1	BOSTON	EPIC INC 41349 (8.98)	BOSTON
105	81	89	18	WHAM!	COLUMBIA OC 40205 (9.98)	MUSIC FROM THE EDGE OF HEAVEN
106	105	108	4	JOAN JETT AND THE BLACKHEARTS	ATLANTIC 61644 (8.98) (C/D)	FAME & FORTUNE
107	119	123	4	BAD COMPANY	THE BLACKHEARTS B/C ASSOCIATED B/F 40457 (9.98) (C)	GOOD MUSIC
108	<b>NEW</b>	1	1	FRANKIE GOES TO HOLLYWOOD	LANDING 90548 (ATLANTIC (8.98))	LIVERPOOL
109	112	112	16	POISON	INNOGAM ST 12523 (CAPTROL (8.98) (C/D))	LOOK WHAT THE CAT DRAGGED

Albums with the greatest sales gains this week. (CD) Compact disk available. \*Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for its product.



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*is proud to present*

*Jalen*  
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# **"The Forgotten Man"**

*by Ron Miller*

THE WAR NO ONE WANTED  
HAS LEFT HIM WITH MEMORIES  
OF THOSE YOUNG MEN AIN'T SPOISED TO SEE  
FOR TOO MANY YEARS, HE'S BEEN REACHING  
FOR YOU AND ME.

I SAW A HERO  
HOLDING OUT HIS HAND  
IT'S TIME WE TOOK A MOMENT  
TO REMEMBER THE FORGOTTEN MAN

HE SAW ARMAGEDDON  
EACH MORNING AT SUNRISE  
AND NEVER KNEW WHY HE WAS THERE  
HE CAME HOME WITH LESS TO BELIEVE IN  
AND NOBODY CARED

I SAW A HERO  
TRY'N TO UNDERSTAND  
A NATION WITHOUT PITY  
THAT CREATED THE FORGOTTEN MAN

WE GAVE HIM A BASEBALL  
SOME LOVE AND A BIBLE  
AND SAID THAT WE'RE MEN OF GOODWILL  
THE MOMENT HE GREW INTO MANHOOD  
WE TAUGHT HIM TO KILL

I SAW A HERO  
HOLDING OUT HIS HAND  
IT'S TIME WE TOOK A MOMENT  
TO REMEMBER THE FORGOTTEN MAN

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# Paramount Slaps Racks or Limping Jones

BY GEOFF MAYFIELD

NEW YORK Paramount Home Video has served notice that it takes street dates seriously by issuing penalties against rackjobbers Handelman and Lieberman for violating the release date on "Indiana Jones And The Temple Of Doom" and other titles in the Paramount promotion.

In a statement dated Nov. 4, Tim Clott, senior vice president and general manager of Paramount, announced twofold action against the two racks, which shipped the promotion's titles prior to the vendor's Oct. 31 street date (Billboard, Nov. 8).

As a consequence of the violation, Handelman and Lieberman readers on "Indiana Jones And The Temple Of Doom" and titles from the studio's 20 Great Video Gifts Under \$30 series will not be shipped until after Dec. 1.

Furthermore, Paramount says it will withhold shipment of all new releases during the next six months until two days after each title's street date. Other distributors will continue to receive product two days ahead of street date.

"Claw, in a sense, an attempt to equalize things," says Clott of the penalty against the racks. "They had a jump on everybody else with this promotion, so we felt this might give our other customers a chance to catch up."

The early arrival of the much anticipated "Jones" and Video Gifts titles at racked accounts k mart, Wal-Mart, and Brendle's outraged many video distributors and retailers. K mart is serviced by Handelman; the other two department store chains are Lieberman accounts.

Paramount's move has already started receiving readers from some of its customers on the fourth-quarter program. He thinks the delay on those readers—coupled with the lat-

er shipment of new releases during the next half year—will "have some economic impact" on the offending companies. He adds, "I hope we can have a significant sell-through program without the racks."

Louis Kircos, treasurer for the Handelman Co., says that because of the rack's large software inventory, including music and video product, he does not "like Paramount's action which has a major impact on the company's overall business and that it will not impact the for-sale video market. We'd prefer not to operate under any restrictions, but obviously, Paramount has to do what they think is best."

As for the infraction, Kircos explains, "Handelman, in the normal course of our business, does honor street dates. However, with the Paramount promotion, one of our 16 branches inadvertently shipped product to accounts early."

Sources say the effect of the six-month new title delay will depend on the strength of Paramount's release schedule. Although release dates have not been set, box-office hits like "Top Gun," "Ferris Bueller's Day Off," and "Crocodile Dundee" loom in the company's future.

Clott says the "Jones" violation may make Paramount wary of street dates for future promotions. "We may be forced into a timed release again, which is very costly. I'm not very optimistic about street dates right now."

Meanwhile, news of Paramount's penalties against the racks met with the approval of video distributors who had earlier cried foul, including Brian Woods, vice president of sales and marketing for Video Etc.

"I think it will help a lot," says Woods of the vendor's corrective action. "I think they had to do something to save face."

## Here's Complete Song List Boss Live-Set Lineup Out

NEW YORK Bruce Springsteen & the E Street Band's live box set, widely touted as the hippest and hottest sales package of the holiday season, finally ships to stores Monday (10). Columbia is releasing the package in three configurations—five-disc, four-disc compact disc, and three-cassette sets—each with an accompanying full-color booklet featuring lyrics and photographs.

The complete track listing is as follows:

- "Thunder Road" (acoustic piano version)
- "Adam Raised A Cain"
- "Spirit In The Night"
- "4th Of July, Asbury Park (Sandy)"
- "Paradise By The Sea"
- "Fire"
- "Growin' Up"
- "It's Hard To Be A Saint In The City"
- "Backstreets"
- "Rosalia (Come Out Tonight)"
- "Raise Your Hand"
- "Johnny Heart"
- "Two Hearts"
- "Cadillac Ranch"

• "You Can Look (But You Better Not Touch)"

• "Independence Day"

• "Badlands"

• "Because The Night"

• "Candy's Room"

• "Darkness On The Edge Of Town"

• "Racing In The Street"

• "This Land Is Your Land"

• "Nebraska"

• "Johnny N.Y."

• "Dancing Queen Believe"

• "Born In The U.S.A."

• "Seeds"

• "The River"

• "War" (the initial single)

• "Working On The Highway"

• "The Promised Land"

• "Cover Me"

• "I'm On Fire"

• "Bobby Jean"

• "My Hometown"

• "Born To Run"

• "No Surrender" (acoustic version)

• "Tenth Avenue Freeze-Out"

• "Jersey Girl"

STEVE GETTY

# THE MECHANICALS

**A MATTER OF MECHANICALS:** Record companies, via the Recording Industry Assn. of America, have received a proposal from the National Music Publishers Assn. and the Songwriters Guild of America on how they envision the mechanical royalty rate structure for the decade starting in 1987. Nobility's letting on to details of the terms, listed in a letter to the RIAA, but it's known that songwriters and publishers want mechanical royalties to continue to be expressed in cents rather than a percentage of dealer cost, as is the case in Europe (known as PPD or Purchase Price To Dealers). The issue of the continued complexity of mechanical royalties, in the publishers' view, demand discounts of at least 75% of statutory rate as a condition of signing artists/writers, is also addressed. That rate is now 6 cents per composition, after a round of increases over the past decade. A new 10-year rate structure is set to take effect on Jan. 1, 1987, but a new agreement is reached before then, thus avoiding the need for hearings by the three-person governmental body, the Copyright Royalty Tribunal, set up under the revised Copyright Act to deal with mechanicals.

**AND ON THE MATTER OF PERFORMANCE FEES,** the All-Industry Television Music Licensing Committee and ASCAP met twice in October in an attempt to resolve their licensing difficulties out of court. Another meeting is scheduled this month. Local 1 is still paying \$100,000 a year in royalties, but the awaits revision by the U.S. District Court in New York.

**VSIDA: MAXI-PROBLEM WITH MINIMEETS!** The increasing number of local chapters of the Video Software Dealers Assn. (VSIDA) has led to a problem. Chapters have been charged varying rates is a big concern to the national group. Track hears the topic is a tough call for many board members, several of whom have come up in the ranks from chapter positions. One VSIDA veteran says, "We know the exhibits bring in new members and are exciting. It's not easy to keep a chapter running. There are about four or five in each [chapter] who do all the work; the others are followers." One growing concern is whether chapters will go on limiting exhibit events to once a year, instead of the 35-40 shows a year that some chapters have. "Even if it is once a year, they can't be charging more than we do for our own [national VSIDA] convention," another source volunteers.

**JIM URIE,** former Long Island branch manager for Columbia Records, moves over to PolyGram as vice president of marketing and sales. . . RCA Records has added two vice presidents to its public relations staff in New York: Dennis Fine, formerly at Arista and more recently an indie, and Ria Lewer from the label's West Coast staff. . . Iris Dillon to lead Virgin Records' dance/contemporary division. . . The late Moses Asch's Folkways label is being sold by family members to the Smithsonian Institution. Asch died last month at the age of 81.

**TOUCHING ALL BASES:** Not only is a six-hour miniseries (through Telecom Entertainment) in the works for the music industry novel "Sweetie Baby Cookie House" by lawyer/former Robert Stigwood Organization chief executive Gordon Stigwood, but Columbia has released '60s and '70s oldies via CBS, including some new material by Neil Diamond, Neil Sedaka, Peter Allen, and Elton John. And look for a longform music video, with involvement by CBS, too. . . Details are sketchy, but it appears there's a track out of the new "The Best Of Bruce Springsteen" live box set was hijacked somewhere in northern Italy.

**ONE STOP TO REMEMBER:** A "grand" NARM is the way around David Davidson's Central Sound is hosting the trade group's Feb. 13-17 annual convention at the Fontainebleau in Miami Beach. The reason is that he's inviting the association's one-stop group to his Grand Cayman resort following the convention. Davidson put together the idea that resulted in a one-stop group on the Caribbean state. Among the hotel's other investors are Conway Twitty, Earl Thomas Conley, Debra Allen, Larry Gatlin, Jerry Reed, David Rowland, Helen Cornelius, and Ronnie Milsap. Davidson made the announcement at the recent annual convention of NARM one-stops in Phoenix, Ariz. Theme of the NARM convention, by the way, is "Music... The beat goes on."

**THE SPIRIT OF SCOTTSDALE!** While nothing official from the NARM event is a buzz at the NARM convective in Scottsdale, Ariz., that a long meeting resulting in the creation of a more cooperative atmosphere between the Jerry Richman-headed independent distributor group,

NAIRD, and NARM. NAIRD, which met during the NARM event, still plans to host its yearly convention, which many see as tending more toward catalog and specialty labels, as opposed to major and pop labels that embrace NARM.

**THEY'RE PLAYING OUR SONGS:** Looking on as CBS Songs and related companies picked up a number of new million-performance awards at BMI's Million-Airs luncheon in New York Oct. 30 were none other than Charlie Koppelman and Marty Bandier, who, along with business partners Steve David, are becoming owners of the music publishing giant. A friendship between Bandier and Swid goes back to high school days in New York.

**TRACKING SOUNDS:** Gaylon J. Horton, a top sound-effects supervisor and consultant since leaving Walk Television International three years ago, has formed a label, TNP Records, in Los Angeles. The label, planning both soundtrack and studio releases, is negotiating a branch distribution deal. Label chief is former Chrysalis staffer and talent agent Jim McCarthy. . . Major Bill Smith has made a deal with Harold Lipman of Universal Distributing, Philadelphia, and Hutch Carlock of Music City Distributors, Nashville, for national distribution of his LeCam single, "I Love A Rainy Night" b/w "Blue Christmas." . . The King & Kellie Aronson single is the new title. Smith contends that the King voice on the "Rainy" session is that of Elvis Presley, recorded after his death in 1977.

**HED RATHER DO IT HIMSELF:** Be-sop disciple Richie Cole says he's buying back the four albums he cut for the Polo Alto Jazz label. The "Alto Madness" sax man feels those works never got the marketing push they deserved—particularly his joint crossover venture with the venerable red wip Boots Randolph. In the meantime, he has signed a one-album deal with Concord and is set for a tour of Japan.

**COMMON GROUND:** Blind pianist Henry Butler, with a big MCA/imperial album debut, "Flyin' Around," is coming to a head-on collision with the Soviet Union. He says that while he was jamming with Soviet counterparts in the city of Riga a young Latvian woman got hold of a mike and began to sing "The Man I Love." Some of his experiences and those of others on the tour were aired Sunday (9) on CBS' "Sunday Morning."

**THE PRODUCER OF THE DIG for Atlantic Records** is Mark Ross, who is the son of Steve Ross, the chairman of Warner Communications Inc. The younger Ross, who is recording at A&R's studios in Los Angeles, has assisted Quincy Jones in production work. Exec producer on the Dig sessions is Arif Mardani, arranger is Cengiz Yaltkaya, and engineer is Eddie Garcia.

**WEAR OUR RING:** The Rock Ring is a new ornament that allows a fan to applaud and, while doing so, also send a lighted signal to the attraction on stage. Made to sell for \$2.95, it's marketed by Audience Dynamics at 8 W. 37th St. New York (212-694-5788). . . Close to 700,000 will benefit from the new "Rock Ring" in the form of a cash honor of Willie Nelson Nov. 1 at the Sheraton Center in New York, reports dinner chairman Phil Kahl. Five hundred sixty attendees heard the crooning of Julio Iglesias. Steve Wynn, owner of the Golden Nugget in Atlantic City, is MC. . . Speaking of contributions to good causes, NARM has made a \$22,000 donation to RIAA to fight recording piracy. . . Chubby "the Twist" Checker, who knows something about successful dance records, has completed his first modern-era dance session, "Read 'Em and Weep," on the Bright Records, distributed by Profile Records. . . Mort Hillman, the veteran marketing/sales exec, easily won election Nov. 4 as New York State assemblyman in the 26th District in Queens, N.Y. He's a Democrat. . . Bonnie Sanders Shinkin, wife of veteran music man Arthur Shinkin, is showing the dance music "The Ballad of Sam Grey" in New York, for which she's written the score and book. It's about a song writer trying to get his material recorded.

**WASHINGTON, D.C., MUSICIANS** and restaurant and club owners are funding over a proposed local bill that would ban amplified music of any sort and dancing in their establishments. Proposal revises old D.C. alcohol laws and creates new classes of licenses, some with fine jumping from about \$1,200 to \$10,000 on condition in planning a Nov. 11 "no music" night at postbox.

Edited by IRV LICHMAN



# DEBBIE HARRY

# ROCKBIRD



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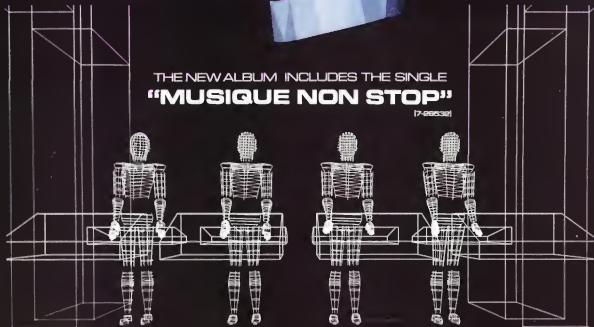
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